

DRAMATIC MIRROR

MARCH 20, 1920

THE SCREEN AND STAGE WEEKLY

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A Serial Story

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FLOWERS

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THE MARKET PLACE

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Seeburg Automatic Solo Organs
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The Right Organ for Every House
Personal Attention to Your Individual Requirements
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FOR HIRE
Catalog **AMELIA GRAIN** Philadelphia t.f.

Scenery For Sale and Rent
I will be glad to call to see you. Tel. BRYANT 2670
MAURICE GOLDEN, 248 W. 46th St. t.f.

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Radio Mat Slide Co.
121 W. 42nd Street, New York City t.f.

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song writers

SONG WRITERS—I will compose a catchy melody and piano accompaniment to your poem and make one piano music roll of the same, all for \$12. Music rolls made in any quantities; send copy of your composition for prices. Satisfaction guaranteed.
THE CHAS. J. PARKER CO., Lexington, Ky.

"Write the Words for a Song"

Your manuscripts are very valuable and mean money to you if they are properly handled. Write us before submitting them to anyone else. Let us tell you about our interesting propositions. Send us your name on a postal.

UNION MUSIC COMPANY
405 Sycamore St.
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song writers

YOU WRITE WORDS FOR A SONG

We write the music, publish and secure a copyright. Submit poems on any subject. The Metropolitan Studios, 914 S. Michigan Ave., Room 165, Chicago, Ill.

stage lighting

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Kliegl Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H. D.

FAKE MONEY

Flash a Big Roll. Keep your friends guessing what bank you own. Looks like real mazuma. 10c per roll; 3 rolls 25c. Catalogs included.

WEDGE MFG. CO.

"D. M." BINGHAMTON, NEW YORK

song writers

MUSIC COMPOSED TO WORDS, with free publication; orchestration and band parts; staff of qualified composers; some "hits." **DENNIS B. OWENS, JR., INC.**, Kansas City, Missouri. 21-23

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The New York Musical Bureau, New York, has the greatest plan ever presented amateur songwriters for placing songs with New York publishers. Write for free circular. 1547 Broadway, N. Y.

HAVE YOU ANYTHING TO SELL? Then Use the Market Place! All the Advertisers On These Two Pages Have Found It Pays

DO YOU COMPOSE? Don't publish songs or music before having read our "Manual of Song-writing, Composing & Publishing," indispensable to writers. 25c. **Bauer Music Co.**, 135 East 34th St., N. Y. t.f.

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stage lighting

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STAGE EFFECTS—Spotlights and supplies, bought, sold and repaired, save 50%. **Newton Art Works**, 305 West 15th Street, New York. Catalogue Free. Telephone 2171 Chelsea.

STAGE LIGHTING APPLIANCES Everything ELECTRICAL for the Stage. **Display Stage Lighting Company, Inc. t.f.** 314 West 44th Street, New York City

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Powers No. 6-B Simplex Style S slightly used at very low prices.
Mazda Lamps—National Carbons
Mail orders promptly attended to
CROWN MOTION PICTURE SUPPLIES
150 W. 46th St., N. Y. C. Phone Bryant 4116

sweets

CHERI SUPER-CHOCOLATES assorted lb. box \$1.25, parcel post prepaid, insured. Best you ever tasted at any price or the box with our compliments. Cheri, Inc., 142 So. 15th St., Philadelphia. 52-64

tickets

Reserved seat coupon tickets dated and serial numbered. Roll tickets—stock and special wording—in rolls and folded. Also center hole punched for all machines. Book Tickets. Ticket racks. Ticket Boxes. Send for Samples and Prices
THE ANSELL TICKET CO.
154 to 166 East Erie Street Chicago

Twenty-one Years Experience at Your Service
ROLL TICKETS
AUTOMATIC MACHINE TICKETS
Folded in Fives, Center Hole
RESERVED SEAT TICKETS
Write for Prices
ARCUS TICKET CO.
633 Plymouth Court Chicago

Save money by using
"KEYSTONE" ROLL TICKETS
Without Exception the Best Looking and Lowest-price Tickets on the Market and None Better at any Price.
KEYSTONE TICKET CO., SHAMOKIN, PA.
Only Roll Ticket Printers in Pennsylvania who can furnish the Union Label

TICKETS
COUPON AND STRIP
There is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS t.f.

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of The Market Place is attested by the advertisements presented on these pages

wanted jewelry

I pay liberal cash prices for Diamonds, Pearls, Jewelry
LORENTZ, 65 Nassau St., N. Y. C.

PAYS **CAPITOL CURIO SHOP**
Highest Prices for Pawn Tickets—Diamonds and jewelry
1651 BROADWAY, at 51st STREET, N. Y. C. t.f.

ABSOLUTELY highest prices paid. What have you to sell? See **TRIGGER** first, 787 Sixth Ave., near 45th St., New York City. Pawn tickets, diamonds, jewelry, gold, silver, guns, musical instruments, gold outfits, binoculars, laces; anything. t.f.

PROVIDENT
DIAMOND CO.
Provident Loan Tickets, Diamonds, Pawn Tickets, Gold, Silver, Platinum, Pearls, Precious Stones at Full Cash Value. Estates Appraised Free.
Bet. 41st & 42d Sts., Times
598-7th Ave., Sq. Subway, Bryant 8737. t.f.

DIAMONDS and Provident Pawn Tickets Bought.
JACK'S CURIOSITY SHOP, 2 Lafayette Ave., cor Flatbush Ave., Brooklyn, N. Y. t.f.

wig makers

WIGS **TOUPEES** **MAKE-UP**
Send for Price List
G. SHINDHELM
109 W. 46th St., New York t.f.

THE MARKET PLACE Will Bring You Results. The Advertisers On These Pages Will Tell You So.



EDYTHE BAKER

The beautiful nineteen-year-old pianiste from Kansas City, who has made a great success in the Keith theaters in New York with her delightful piano specialty. She is also the composer of "Blooie-Blooie" and "I'll Be True to the Girl of My Dreams."

DRAMATIC MIRROR

BROADWAY BUZZ

FROM LOUIS R. REID

INTERVIEWER: Is playwriting now a matter of mechanics?

JOHN INTHEKNOW SMITH: Yes. Plays are now assembled rather than written. When you read that such and such a play has come from the workshop of So and So you realize the true meaning of the word workshop. Saws, hammers, planes and meat choppers all have a special use to the playwright these days.

INTERVIEWER: Who or what is responsible for this?

JOHN INTHEKNOW SMITH: Ford. Just as Mr. Ford assembles fivers here and there, so playwrights assemble characters here, situations there until at last the finished product is exhibited in the showrooms of the managers. One man is called in to paint the dialogue, another to oil the machinery, a third to add a tonneau of hokum, a fourth to give it pep and punch, and so on.



INTERVIEWER: Is the public wise yet?

JOHN INTHEKNOW SMITH: It is getting wise. Was it not Heywood Brown who came to the critical bat the other day, describing a current drama as "Another Fjord Play," first because it dealt with Scandinavia and secondly because it had the appearance of having been assembled?

Brooklyn and Manhattan are quarreling over the question of where Kapp, the new German Chancellor, was born. Sunday it was announced that he is a product of Brooklyn but Monday Manhattan claimed him. Whichever way it turns out it is earnestly hoped he won't furnish inspiration for any Kapp the Climax jokes.

There Is a Song

entitled, *Daddy, You've Been a Mother To Me*, which has enjoyed quite a popular vogue. It is published by McCarthy and Fisher. Saturday Joe Goodwin, a song writer from another camp, sent a photograph of the Bearded Lady, one of the freaks now on exhibition in a former Broadway saloon, to Mr. Fisher, suggesting that he use it in advertisements of the song.

Only Yesterday

the significant announcement was flashed from Nashville that the pallbearers were organizing in that city. Nashville has nothing on New York. We have long had a pallbearers' union, only we call it "the death watch." It is in attendance at the first performance of every play.

One Can Say

now that the eternal battle in the theater between capital and labor has reached a deadlock. A dispatch from Paris states that the stage hands in that city have forbidden the performance of a play which chides labor. And it is a well-known fact that no theatrical manager can get financial backing for a play which chides capital. And there you are.



Items of 1940

Minister attacks theater in sermon. Last play dealing with life of famous Americans has been produced. Shuberts build ten new theaters in West Forties.

Chicago refuses to accept New York's dictatorship in theater.

The only old playhouse below Forty-second Street is the New Empire.

"Lightnin'" passes the run of "The Old Homestead."

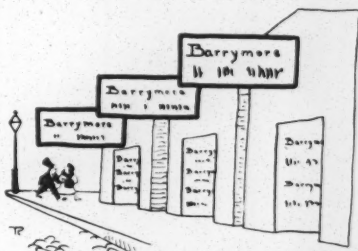
Samuel Shipman swears off multi-millionaire's income tax.

The Height of Futility

to J. M. D. is the presentation of a silver baton to an orchestra conductor in recognition of his splendid service during rehearsals. What do you consider the h. o. f.?

Your Gaze

these days to Broadway signs and posters and placards and bills and headlines and pamphlets disclose just one Barrymore after another. The names of the three Barrymores are decorating theater fronts within a distance of five blocks. And just to keep the good old family name in additional limelight Uncle John Drew came in for attention at the Maxine Elliott Theater. Four playhouses given over to four members of one family and only a few months ago the Actors' Strike Committee was planning a revival of "The School for Scandal" with all four appearing in the



leading roles! It requires \$3.30 to see a member of the Barrymore-Drew family act today. With the family all together, including Jack Devereau, Louise Drew, Georgia Drew Mendum and Doris Rankin \$15.00 would not—in the words of the ticket agencies—seem excessive.

"Lovely Oil Boom Near Washington Gets a Bad Blow"—headlines the American. "This boom," argues P. H. H., "must have been operated upon the theory that the closer you are to law the safer you are."

To Tune of "London Bridge"

Fannie Brice's checks o. k., checks o. k., all o. k.

Fannie Brice's checks o. k.

(Signed) Judge Hand.

You Will Agree That

The enterprising press agent of "Ruddigore" may have started something when he hit upon the slogan "Be a Ruddigore." Suppose this method of advertising is copied by other press agents. We might then have "Be a Musk-Rat," "Be a Lightnin' Bug," "Be-yond the Horizon," "Be the Passion Flower," "Be My Lady Friends," "Be As You Were."

It Must Be Consoling

to Francine Larrimore to know that while an end may come to bedroom farces, the bed is to be preserved. Now there is Walter Hast, producer of "Scandal," who has decided to give the bed in that farce to Miss Larrimore upon the termination of the run of the play, because it was she who made it famous. If there is a general movement toward conservation of beds used in Broadway plays one can see very readily a lull coming in the Grand Rapids industry.

You May Not Believe It, But

it is said that the contracts for the players in "Florodora" forbid those girls engaged for the sextette to marry during the run of the piece. We thought that all stage contracts had at least a two weeks' notice clause. Such a condition presents a pretty sad outlook for the millionaire bachelors now coming North from Palm Beach.

A Theatrical

trade paper in speaking of John Barrymore as Richard III says: "So John hit on Richard and a rearrangement and improvement of the original text." Improvement of Shakespeare, as it were, a practice very popular with playwrights and producers ever since 1616.

In Referring To

Lady Astor's maiden speech in the House of Commons, the London papers united in saying that she wore a black, close-fitting hat, a dark blue suit with a white collar, and long white gloves.

Such a radical plan in reporting speeches might be used to include many, many people. For example: "Mayor Hylan made an address yesterday on the occasion of the City's welcome to the Maharajah of Bhong. The Mayor looked well in a snug-fitting cutaway and thin-striped trousers. Well-polished black shoes, a black silk cravat and tab collar completed the outfit." Then, too, the idea might be applied to the Senate Chamber saving thereby 5000 words on the peace treaty from the Congressional Record, and to banquets and to the remarks of authors when called before the curtain.

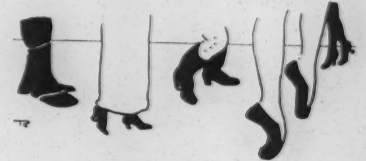
Critical First-Aids

Barrie and "WHIMSICAL" go together, "GREAT TECHNIQUE" for Pinero, Willard Mack's plays require "EXCITING" Maugham provokes "A GRIN OR SO." "FINELY PRODUCED" fits Mr. Belasco; "PUNCH" 'round Broadhurst's name will lurk. You must find the right word or you'll be quite absurd. In describing each dramatist's work.

"Milady to Wear Wooden Gowns"—headlines the Sun. Nothing new, nothing new. Away back in 1915 Roy Atwell in his song, "A Little Bug Will Get You Some Day" spoke very prophetically of wooden kimonos.

Every Little While

Paris sends us an actress who is trumpeted as possessing the most beautiful legs in the world. As if Paris were any better judge than New York or Boston or Chicago. The publicity men of those native shows that have a good showing of shapeliness appear very backward in challenging the Parisian boast. Perhaps,



they realize that New York knows in its own heart that it surpasses the world in this respect and can with good-natured tolerance, refer to Messrs. Ziegfeld, Dillingham and Shubert for proof. Chicago, of course, will rebel at the impudent suggestion of Paris, proud and youthful as it is—and well it might if Percy Hammond and Ashton Stevens sound the challenge. And Boston will have the aid of the watchful eyes of Harvard to disprove the French statement.

Where is it, by the way, that Frankie Bailey came from? Wasn't it St. Louis? It seems to me it was some town in Missouri.

A Club Car

has been added to one of the express trains of the N. Y., N. H. & H. R. R. between New York and Boston for the comfort of "parties of four who may have matters of business to discuss." How about the actors traveling to New Haven or Hartford for first performances? They may have matters of art to discuss. Must they be cramped in the parlor car?

Be a Broadway Bee

Since it has been definitely decided that Broadway is not a locality but a state of mind one can reside in Bangor, Me., or Seattle and indulge in one's own Broadway Buzz. But one should not keep buzzing to oneself in Bangor, Seattle or any other town. Chicago, New Orleans, Boston and, of course, New York would like to know your open secrets about Broadway and its life. Contributions will be gratefully received.

THE NEW PLAYS ON BROADWAY

"THE BLUE FLAME"

Theda Bara (Herself) in Fourteenth Street Melodrama

Melodrama in Four Acts. By George V. Hobart and John Willard. Founded on Leta Vance Nicholson's Play of the Same Name. Staged by J. C. Huffman and W. H. Gilmore. Incidental Music by W. H. Peters. Miss Bara's gowns by Hickson. Produced by A. H. Woods, at the Shubert Theater, March 15.

John Varnum.....Alan Dinehart
Larry Winston.....Donald Gallaher
Cicely Varnum.....Helen Curry
Ned Maddox.....Kenneth Hill
Clarissa Archibald.....Thais Lawton
Ruth Gordon.....Theda Bara
The Stranger.....Earl House
Nora Macree.....Tessie Lawrence
Tom Dorgan.....Harry Minturn
Inspector Ryan.....DeWitt C. Jennings
Quong Toy.....Henry Herbert
Barnes.....Joseph Buckley
Grogan.....Martin Malloy
Wung Ming.....Robert Lee
Ling Foo.....Royal Stout

What a night! The most terrible play within the memory of the writer has served to introduce *Theda Bara* to the spoken stage. All of Broadway and Fort Lee turned out for the occasion. They came to see what the reputedly greatest vampire of the screen would do on the stage. They remained to laugh long and hilariously at the preposterous situations, the Fourteenth Street dialogue, the crude scenes and the absurdly bad acting of the star.

It was indeed one of those rare occasions when a play is so hopeless that it is funny. The audience, alert to the crude and ridiculous impossibilities of it ten minutes after the curtain rose, burst out unrestrainedly at the lines delivered with defiant seriousness by *Miss Bara*. And it waited to the bitter end to see how much worse the play could become.

The reaction of the audience it is reasonable to expect, came later. Then it must have occurred to all who witnessed the awful thing that an appalling waste of time had been endured. To see a crude actress, no matter how famous she is in the films, unfamiliar with the rudiments of dramatic art, lacking any knowledge even of the uses of the voice for emotional moments, and possessing only the slightest appeal in her personality, strutting about extravagantly in a series of maudlin episodes is not really worth fifteen minutes time of any intelligent man or woman.

George V. Hobart shamelessly added his name to the play. He has probably reached such a state of affluence that he does not care. But he should care. He should at least have respect for his public—a public that never in its most primitive days witnessed such a rotten play as "The Blue Flame." Even the old Bowery and Fourteenth Street melodramas were more convincing, more true to life, more skilfully written. They never handicapped their players even in their wildest moments as "The Blue Flame" handicapped *Donald Gallaher* and *Alan Dinehart*. How Messrs *Gallaher* and *Dinehart* can maintain a serious mien with the dialogue that they utter is in itself a mystery.

Mr. Woods comes out of the enterprise with profit. His good sense of showmanship may bring enormous returns. Reports have straggled in from distant points that riots were held in the vicinity of the stage doors where *Theda* was playing. so

Theda Bara and "The Blue Flame" Provide a Rare Evening at the Shubert Theater—"Musk" a Scandinavian Scent—"Nine O'Clock Revue" a Girly Affair

anxious were people to catch a glimpse of her. Such people naturally will pay—at times—to see her "act." In addition, Mr. Woods will collect a handsome sum from the motion picture rights.

Miss Bara is given an opportunity in the play to show a two-sided character—a kind and virtuous girl who does settlement work and loves an atheistic scientist in spite of himself and a vampire who is the inspiration for countless crimes and degradations. When a flash of lightning strikes her dead in the laboratory of her scientific friend the latter restores her to life. But her soul eludes him. It goes, looking for all the world like a molar tooth, straight up to the top of the Shubert Theater.

And then the vamping begins. *Theda* without her soul goes from bad to worse. She abuses her husband, strikes her old servants, sniffs cocaine, kills one of her lovers to get his money and finally winds up in Chinatown where she sells a blue diamond to a tong leader. But it has all been a dream. The atheist wakes up from his nightmare and renounces his attitude of unbelief. And *Theda* is again the kind and virtuous girl of the opening scene.

Miss Bara's every move and gesture were studied and mechanical. But she might have held the interest and kept submerged the risibilities of the audience had she been a convincing vampire. She lacked color and appeal and physical charm. To compare her for a moment with *Dorothy Dalton* in "Aphrodite" or *Geraldine Farrar* in "Zaza" or *Mary Garden* in "Thais" will give you a realization of the futility of her vampire pose. *Donald Gallaher* gave a good sketch of a dope fiend, and *Henry Herbert* sang the lines of the Chinese tong leader eloquently.

LOUIS R. REED.

"MUSK"

Blanche Yurka Wasted in Futile Play

Drama in three acts. By Leonie de Souiny. Staged by Vadim Uraneff. Produced by Dodge and Pogany at the Punch and Judy Theater, March 13.

Antoinette.....Yvonne Garrick
Lars Larsson.....Henry Mortimer
Nils Haglund.....Douglas Garden
Samaroff.....Cecil Owen
Olof.....Vadim Uraneff
Elizabeth.....Blanche Yurka
Erik.....Scott Moore
Thordis.....Natalja Morley
Aunt Anna.....Marguerite Rand
Victor.....Leah Temple
Celeste.....Olga Ziceva

Inexplicable things continue to happen on Broadway. Dodge and Pogany, two gentlemen with no little experience in the theater, have made their metropolitan debut as producers with a play which one might expect the veriest tyro to relegate to limbo. "Musk" is its foreboding title, and its relation to drama is much the same as the relation of oleomargarine to butter.

Just what the beginnings of the story may be must be left to conjecture, for during the first half of the first act a young man sits at a spinnet indulging in everything from Grieg to *La Sorella* in a manner that makes the conversation of others on the stage difficult if not actually rude. However, it seems that *Lars Larsson* has got himself into financial difficulties trying to buy jewels for the French wife of one of his business associates. He anticipates straightening things out by means of a loan from this same French wife's Scandinavian husband, but an off-stage quarrel puts an end to that hope. Eventually he commits forgery and goes to prison for a year. There is a Russian, too, who seems to have something to do with it.

In the meantime, his peculiarly anemic son kills himself for reasons known solely to the author, and untold sacrifices are made by the wife.



She even accepts money from an old harpy of an aunt, and believes in her husband, and believes and believes! She is a fine specimen of that stage genus known as "blind wife." It is only before the last curtain falls that she is brought to see that her husband has been squandering his substance on the other woman. Then with a convenient revolver she ends it all while her aforementioned husband waits at the door to be welcomed home from jail.

There is nothing depressing about the play; it is not real enough. Vague symbolism that does not symbolize, inconsistent character-drawing, much inferior acting, and poor direction combine to make a sad affair of it.

Blanche Yurka does the best that could be done with the part of the wife. She is an actress of such attainments that anything she does is interesting. *Henry Mortimer* struggles manfully with the husband's lines, and it cannot be held against him that he is vanquished in the struggle. *Yvonne Garrick* is at least authentically French, which is something. The rest of the company is so badly hampered that it is useless to pass judgment.

To be frank, "Musk" is pure drivel, and not so pure at that. It is imitation Ibsen; it is a sort of "Jane Clegg" with international complications.

Messrs. Dodge and Pogany deserve something better than "Musk" as their initial production.

JOHN J. MARTIN.

"NINE O'CLOCK REVUE"

Very, Very Girly Show Presented by Prof. Ziegfeld

Lyrics by Gene Buck. Music by Dave Stamper. Scenery by Joseph Urban. Staged by Ned Wayburn. Costumes Designed by Marie Cook and Alice O'Neill, and Executed by Schneider-Anderson Company. Produced by F. Ziegfeld, Jr., at the Ziegfeld Roof, atop New Amsterdam Theater, March 8.

PRINCIPALS: Fannie Brice, W. C. Fields, Sybil Carmen, Allyn King, Lillian Lorraine, John Price Jones, Kathleen Martyn, Vanda Hoff, Cameron Sisters, Mary Hay, Thomas Handers, Arthur Milliss, Donald Kerr, Princess Wahletka.

You don't hear so much of that old familiar French propaganda directed to all Americans to "see Paris and die." It began to sink into obscurity about the time *Florenz Ziegfeld, Jr.*, established his reputation as an unsurpassed connoisseur of girl. And now it has altogether disappeared in favor of a powerful American propaganda based upon the necessity to "see New York and Ziegfeld's girls and die."

The Americanization movement thus might be said to have had its origin in the vastly discerning eye of Mr. Ziegfeld. Men may talk about the natural resources of the country, our enormous production of Ford cars and Pollyanna plays, our ever-increasing wealth, but in the last resort—be it in Pullman smoker, club, cafe, or even home—it is girls, American girls, as exhibited by Mr. Ziegfeld, about which the conversation centers.

Year after year Prof. Ziegfeld has but to lift his magic wand to produce out of the dark unknown new beauties to grace his stage. It makes no difference how many of these beauties later capitulate to the films, he always seems able to garner a fresh supply. In his new "Nine O'Clock Revue," he trots out several of his old favorites and many, many new faces. Meanwhile he talks about his "scientific kitchen." Who cares about his "scientific kitchen" when his front porch and his old-fashioned garden are of such superlative excellence? However, it must be admitted that grape fruit supreme does taste a little more supreme in such an environment.

Kathleen Martyn, of fresh and dainty beauty; *Allyn King*, wholesomely attractive and *Mary Hay*, demure and charmingly individual, are the present three leaders of Ziegfeldian glory. Each sings and dances in her own way. Then there is *Lillian Lorraine* appearing as a somberly-clad spirit—but such a vigorous, fleshly spirit. And *Sybil Carmen* returns to add her piquant personality to the evening. *Florence Ware* helps along with her youthful vitality, and the *Cameron Sisters* dance as gracefully as ever.

And in between the appearances of a huge array of girls one is enormously amused by the antics of *Fannie Brice* in a red hunting coat and cap and by the droll nonsense of *W. C. Fields* as a croquet player. The *Princess Wahletka* reads the minds of the brokers and bankers at the front tables, telling them with convincing vagueness to "grasp the opportunity to close an important transaction when the time comes." *Vanda Hoff* dances after the manner of

those who interpret some fleeting mood of life in flowing robes and bare feet. *Thomas Handers* and *Arthur Milliss* do more with derby hats than was ever done before and *John Price Jones* uses a lusty voice both as a singer and as a sort of major domo.

The revue has been staged with the smartness and artistic attractiveness that are now associated with all of Mr. Ziegfeld's "frolics." There is never a moment of vulgarity or downright commonplaceness. Mr. Urban's settings are dainty and appealing.

LOUIS R. REID.

Academy Graduates Students

The Graduation Exercises of the Thirty-sixth year of the American Academy of Dramatic Arts took place Tuesday afternoon, March 16, in the Lyceum Theater. The guests of honor and speakers of the occasion were Blanche Bates and Bruce McRae. The final matinee of the season to be given by the Academy will come on Friday afternoon, March 19, when "A Woman's Way," by Thompson Buchanan, will be presented.

"Little Miss Charity" Soon

"Little Miss Charity," the musical play, with book by Edward Clark, music by S. R. Henry and M. Savin, will be presented at Washington, D. C., preparatory to a New York production. Marie Nordstrom and Arthur Deagon are in the cast.

Big Pageant Presented

An elaborate and colorful pageant entitled "The Forgotten Village" was presented last Sunday night at the Hotel Commodore. The combination of pageant and ball were held under the auspices of the American Relief Committee for Hungarian Sufferers which is paying special attention to the starving children in Hungary.

One hundred persons took part in the telling of the story. R. H. Burnside staged the spectacle with the assistance of John Charles Thomas and Wilda Bennett. Miss Bennett had charge of the costuming, and Mr. Thomas coached the cast. Aiding also in the enterprise were Ethel Barrymore, Blanche Bates, Amelia Bingham, Ina Claire, Jane Cowl, Julia Dean, Catherine Kaelred, Francine Larrimore, Florence Moore, Nance O'Neil, Vivienne Segal, Laurette Taylor and Mary Boland.

The committee, under whose auspices the production was given, is co-operating with Herbert Hoover in a campaign to raise \$1,000,000 to feed the starving children and babies of Hungary.

"Mimi" Opens

"Mimi," the musical comedy by Adolf Philipp and Edward Paulton, with music by Adolf Philipp and Frank Tours, was presented for the first time at the Shubert-Belasco Theater in Washington by the Empire Producing Company last Sunday.

ADOPTS COOPERATIVE THEATER METHODS

Maurice Browne to Produce "Medea" on Profit Sharing Plan at the Garrick

WHEN Maurice Browne's production of "Medea" has its first performance at the Garrick Theater next Monday afternoon, a new era in theatrical methods will have come into existence. Mr. Browne will at that time make what is said to be the first cooperative production to be made in New York.

According to the plan which he has adopted, everybody in any way concerned with the production will receive a percentage of the profits. Not only does this include the actors, but it also takes into account those concerned entirely with the business management, the stage hands, ushers, and so forth. It is Mr. Browne's theory that every one who contributes

to the success of the production is entitled to a proportionate share in the results.

Mr. Browne will apply the same method to all his productions in the future whether in his theater in Seattle or during his annual season in New York.

During the actors' strike last summer there was talk of establishing a cooperative theater, but to date it has not been done. Thus Mr. Browne will be the first in the field with the practical carrying out of the idea.

"Medea" will be given for a series of special matinees on Mondays, Tuesdays, Wednesdays and Fridays beginning March 22, at the Garrick Theater.

Cast of "Oh, Henry"

Theodore C. Deitrich's first production, already in rehearsal, is the farce-comedy, "Oh, Henry," by Bide Dudley. Engaged for the cast are Dallas Welford, William Roselle, Florence Carrette, Eva Condon, Perce Benton, Vira Rial, Catherine Carroll, James Cormican, May Patterson and others. George Vivian is staging the play. It will open at the Columbia Theater, Far Rockaway, on Friday, March 26.

Daily Matinees Easter Week

Henry Miller and Blanche Bates will try an innovation at Henry Miller's Theater Easter Week, starting Monday, April 5, when daily matinees will be played and "The Famous Mrs. Fair" will be given twelve performances in the six days.

"Florodora" at the Century

Instead of being presented in the Casino Theater the home of the original production, the Shuberts' revival of "Florodora" will be put on at the Century Theatre.

BROADWAY TIME TABLE—Week of March 22d

Play	Principal Players	What It Is	No. of Times	Theater	Location	Time of Performances
Abraham Lincoln	Frank McGlynn	Inspiring historical drama.	116	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Acquittal	Chrystal Herne, Wm. Harrigan	Delightful dime-novel play	89	Cohan and Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Adam and Eva	Ruth Shepley, Otto Kruger	Well acted light comedy	214	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.20
Aphrodite	Dorothy Dalton	Colorful Oriental pageant	133	Century	Central Park W.	Eve. 8.15 Mat. W. & S. 2.15
Apple Blossoms	John Charles Thomas, Wilda Bennett	Operetta by Kreisler	187	Globe	Bway & 46th	Eve. 8.15 Mat. W. & S. 2.20
As You Were	Sam Bernard, Irene Bordoni	Vastly amusing revue	65	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Beyond the Horizon	Richard Bennett, Helen MacKellar	Drama of misdirected lives	42	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Blue Flame	Theda Bara	Reviewed in this issue	8	Shubert	West 44th	Eve. 8.20 Mat. W. & S. 2.20
Breakfast in Bed	Florence Moore	Boisterous farce	57	Eltinge	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Buddies	Donald Brian, Peggy Wood	Comedy with soldier heroes	183	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Clarence	Alfred Lunt, Glenn Hunter	Comedy of youth by Tarkington	216	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.20
Deities	Ethel Barrymore	Brilliant play and playing	177	Empire	Bway & 40th	Eve. 9.30 Mat. W. & S. 2.30
East is West	Fay Bainter	Chinese Peg O' My Heart	541	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	106	Miller's	West 43rd	Eve. 8.30 Mat. Th. & S. 2.15
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	213	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.20
Grand Opera	Repertory	Repertory		Metropolitan	Bway & 40th	Eve. 8.00 Mat. S. 2.00
Happy Days	Hippodrome show	Panorama with a thrill	345	Hippodrome	6th & 44th	Eve. 8.15 Mat. daily 2.15
Hamlet	Walter Hampden	Notable performance		Lyric	West 42nd	Eve. 8.20 Mat. W. & S. 2.20
The Hon. Abe Potash	Barney Bernard	Political comedy.	189	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.20
The Hottentot	William Collier	A horsey farce	24	Cohan	Bway & 42nd	Eve. 8.30 Mat. W. & S. 2.30
Irene	Edith Day	Above-average musical comedy	119	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	English character drama	32	Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
The Letter of the Law	Lionel Barrymore	Brieux's attack on French Courts	33	Criterion	Bway & 44th	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	660	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Little Whopper	Vivienne Segal	A little lie set to music	189	Casino	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
Look Who's Here	Cecil Lean, Cleo Mayfield	Musical farce of domestic tangles	23	44th St.	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Mamma's Affair	Effie Shannon, Robert Edeson, Ida St. Leon	Comedy of a hypochondriac.	74	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Monsieur Beaucaire	Marion Green, Blanche Tomlin, Lennox Pawle	Charming romantic opera	120	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.15
Musk	Blanche Yurka	Reviewed in this issue	9	Punch and Judy	West 49th	Eve. 8.30 Mat. W. & S. 2.30
My Golden Girl	Victor Morley, Marie Carroll	Victor Herbert musical comedy	58	Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.30
My Lady Friends	Clifton Crawford	Sparkling farce	129	Comedy	West 41st	Eve. 8.25 Mat. Th. & S. 2.25
The Night Boat	John E. Hazard, Ada Lewis	Excellent musical comedy	58	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
The Passion Flower	Nance O'Neil	Tense Spanish drama.	81	Belmont	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Passing Show of 1919	Blanche Ring, Chas. Winninger	Zippy, extravagant revue	194	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th., S. 2.00
The Purple Mask	Leo Ditrichstein, Brandon Tynan	Cloak-and-dagger melodrama	89	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Richard III	John Barrymore	Notable Shakespearean production	17	Plymouth	West 45th	Eve. 8.20 Mat. W. & S. 2.20
Ruddigore	Society of American Singers	Noteworthy revival	32	Moroso	Columbus Circle	Eve. 8.15 Mat. W. & S. 2.15
Sacred and Profane Love	Elsie Ferguson	Arnold Bennett's novel dramatized	228	39th St.	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Scandal	Chas. Cherry, Francine Larrimore	Comedy with a punch	31	Knickerbocker	West 39th	Eve. 8.45 Mat. W. & S. 2.30
Shavings	Harry Beresford, James Bradbury	Rural comedy of Cape Cod	121	Republic	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
The Sign on the Door	Mary Ryan, Lee Baker, Lowell Sherman	Melodrama with a murder	96	Broadhurst	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
Smilin' Through	Jane Cowl	Play of spirit influence	144	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.30
The Son-Daughter	Lenore Ulric	Pell Street dramatized	23	Greenwich Village	Sheridan Sq.	Eve. 8.30 Mat. W. & S. 2.30
Sophie	Emily Stevens	Fires of love and forests	200	48th St.	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
The Storm	Helen MacKellar	Revue a la cabaret	32	Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Tick-Tack-Toe	Flo Lewis, Jay Gould	Bright comedy of love and losers	153	Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Wedding Bells	Margaret Lawrence, Wallace Eddinger	To be reviewed	5	Maxine Elliott's	West 39th	Eve. 8.30 Mat. W. & S. 2.30
What's in a Name	Beatrice Herford, Olin Howland	A French Peg o' My Heart	40	Playhouse	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
The Wonderful Thing	Jeanne Eagles					

Vaudeville

Vaudeville	Alice Lloyd, Frank Dobson	Songs, revue	Colonial	Bway & 62nd	Eve. 8.00 Mat. daily 2.00
Vaudeville	Emma Trentini, House of David Band	Songs, weird music	Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Trixie Friganza, The Moseconi Family	Songs, dancing	Riverside	Bway & 96th	Eve. 8.00 Mat. daily 2.00

Motion Pictures

Excuse My Dust	Wallace Reid	Breezy comedy	Rivoli	Bway & 49th	1 P. M. to 11 P. M.
The Idol Dancer	Clarine Seymour	D. W. Griffith Special	Strand	Bway & 47th	1 P. M. to 11 P. M.
Mary Ellen Comes to Town	Dorothy Gish	Character comedy	Rialto	Bway & 42d	1 P. M. to 11 P. M.
The Virgin of Stamboul	Priscilla Dean	Oriental melodrama	Broadway	Bway & 41st	12 M. to 11 P. M.
Young Mrs. Winthrop	Ethel Clayton	Domestic comedy drama	Capitol	Bway & 50th	1 P. M. to 11 P. M.



DRAMATIC MIRROR

EDMOND LOWE

Who gives a vigorous and thoroughly likable performance of the young Chinese hero of "The Son-Daughter," in which he is appearing with Lenore Ulric at the Belasco Theater



DRAMATIC MIRROR

MARY PICKFORD

Known and loved wherever pictures are shown, "Our Mary" needs no introduction. Her latest United Artists' picture is "Pollyanna," from the popular novel of the same name

STAGE NEWS OF THE WEEK

TO ESTABLISH LONDON MUSICAL COMEDY PLAN

American Company Will Try London's Gaiety Policy in Philadelphia

PLANs have been made whereby a permanent musical comedy company will inaugurate a policy in Philadelphia after the vogue of the world-famous Gaiety company in London. Permanent homes are being arranged for the players in that city.

The plan as evolved provides for big shows to be produced there without the company moving to other cities, with the first production scheduled for March 22.

The initial production will be Victor Herbert's latest musical comedy, "Oui, Madame", with the cast comprising Georgia O'Ramey, Harry Kelly, May Thompson, Dorothy Maynard, Emmy Niclas and singing and dancing chorus.

Vinton Freedley, a Philadelphian, formerly of the company at the Philadelphia, formerly the Little Theater, is in the company.

All productions will be given in the Philadelphia Theater.

Loew Borrows \$2,000,000 on Offices

According to an announcement made by Joseph P. Day from the auction stand during the sale of the Astor property, Marcus Loew does not need financial aid in building his new theater on the northeast corner of Longacre Square and Forty-fifth Street. On the business building which is to share the property with the showhouse he has secured from the Metropolitan Life Insurance Company a mortgage of \$2,000,000, according to Mr. Day. William A. White & Sons are said to have obtained the loan for Mr. Loew.

Nora Bayes Married Again

Nora Bayes, comedienne, was married last week in Springfield, Ill., to Arthur Gordon, leading man in the "Ladies First" company, of which Miss Bayes is the star. Before she went on the stage Miss Bayes was Dora Goldberg. Arthur Gordon recently replaced Irving Fisher as leading man in Miss Bayes' company while "Ladies First" was playing in Chicago. Miss Bayes' former husbands were Otto Gressing, a Chicago salesman; Adolph Knauff (Jack Norworth) and Herman Ketz (Harry Clarke), the two latter being actors.

Show Forced to Close

Owing to a congested booking condition on the road, "Always You," which left the Central, New York, about two weeks ago, was forced to close this week. A number of the principals are planning to return to vaudeville, namely Irene Franklin, Ralph Herz, Julia Kelety and Joe Barton.

Cort Leases Park Theater

John Cort has agreed to pay \$50,000 a year net rent for the Park Theater, on Columbus Circle and extending through to Fifty-eighth Street, to Mrs. Nellie Flake and another, trustees. The lease is for fifteen years from May 1, 1921.

Actor Inherits \$75

Robert Taylor, moving picture actor, received an inheritance from an aunt who lost her life in the great fire in San Francisco, in 1906. The inheritance of \$75 came as a surprise after all these years.

Hackett at Far Rockaway

James K. Hackett has placed his opening date for "The Rise of Silas Lapham" three days ahead of scheduled date, running Friday and Saturday of this week at Far Rockaway before his opening in Brooklyn at the Montauk Theater, March 22nd. His company will include Nannette Comstock, Marjorie Vannegut, Grace Knoll, Orville Caldwell, Gladys Fairbanks, Edward Douglas, Lillian Jagl, Phyllis Povah, Mr. Gallagher, Carl Sodders, Albert Hanson, and Milton Pope.

Changes Title of Play

Geo. M. Cohan has decided to change the title of "The Irresistible Genius" to "Genius and the Crowd."

FIVE YEARS AGO TODAY

Beatrice Herford Makes Her Vaudeville Debut at the Colonial.

Maurice Browne Produces Shaw's "The Philanderer" at the Chicago Little Theater.

A. H. Woods to Produce Harvard Prize Play, "Common Clay."

MOROSCO'S PLANS

Will Produce Many New Plays on Coast

Oliver Morosco will invade the Pacific coast this summer with many of his original New York casts and will pay more attention than ever to new productions in Western cities, with a view to their Broadway production next fall. About June 13 he will start the cast appearing at the Fulton Theater in the Harvard prize comedy, "Mamma's Affair," on a tour of the Pacific coast. On June 19 Charlotte Greenwood and her company in "Linger Longer Letty" will close their engagement in Philadelphia and go to Los Angeles, opening their summer tour June 27. During the summer Mr. Morosco plans to produce seven new plays in that city.

Santley and Sawyer

"Bits and Pieces" is the title which has been chosen for the new revue in which Joseph Santley and Ivy Sawyer are soon to appear at the Palace Theater. The entire production is to be staged by Hassard Short.

Playwright Weds

Ernest Wilkes, a prominent N. Y. playwright married Mrs. Alice Zabala, the divorced wife of Pedro Zabala, once district attorney of Salinas, California.

Universal City Celebrates Its Opening with Big Entertainment.

Vitagraph Releases "The Juggernaut" with Anita Stewart and Earle Williams.

Frohman Produces Revue in London Written by Barrie for Gaby Deslys.

Cohan's Daughter Here

Georgette E. Cohan, daughter of George M. Cohan, came back to this country "for an indefinite stay" Friday, on board the Adriatic. Miss Cohan left the United States seven years ago in short skirts and with her hair down her back and she returned nearly a grown-up woman and a stage star as well. She played in "Peter Pan" in England.

Author Sues Railroad

Mrs. Margaret Gillette, author and scenario writer, of Los Angeles, has sued the railroad company for \$3,000 for the loss of a trunk containing the manuscript of scenarios that she was taking to New York to sell.

Edith Day for London

By special arrangement with Carlo E. Carlton, President of the Vanderbilt Producing Company, Inc., J. L. Sacks will produce "Irene" in London at the Empire Theater on April 5th, 1920, starring Edith Day.

IS THAT SO!

Laurette Taylor is making her last appearance in New York in "One Night in Rome," at the Standard Theater this week, before sailing for London. Supporting her is the original company from the George M. Cohan Theater.

Adele Rowland sang the title role in "Irene," at the Vanderbilt Theater last Monday night, replacing Edith Day.

Mona Modo, a Texan beauty who arrived in New York recently, was engaged yesterday by the Shuberts for their revival of "Florodora" at the Century.

Richard Dore, the dancing partner of Evelyn Cavanaugh in "My Golden Girl" at the Nora Bayes Theater, has recently accepted the editorship of *Dreamland* and of *Musical Advance*.

Charles J. Thannhausen, formerly treasurer of the Garrick Theater, Chicago, has been appointed manager of the Studebaker Theater, succeeding Mathews Smith. Thannhausen has been with the Shuberts over four years serving in capacity of treasurer and one of the able lieutenants of John J. Garrity, the Shuberts' general manager in Chicago.

Ida May Chadwick, late comedienne of "Sometime," is going into moving pictures.

Herbert Williams and Hilda Wolfus, who have appeared in vaudeville as the team of Williams and Wolfus, have been added to the cast of "What's in a Name."

Huston Ray, the eminent pianist, has added Betty Braun, from the cast of "Hitchy-Koo" to his single act. Gene Hughes has the act.

Muriel DeForest and Ruth Hervey have been added to the cast of "Florodora."

Arthur Neale, the young vaude-author discovered by Eddie Cantor, is now at work on some numbers which will be featured by the black-face star next season.

Dorothy Maynard is the prima donna in the newest Victor Herbert-Harry B. Smith musical comedy "Oui Madame," which is now in rehearsal.

Isabelle Lowe, who was the featured player in "The Dancer" and "The Melting of Molly," has been obtained by Nathan Appell as stock star for his summer company at Harrisburg, Pa. Ralph E. Cummings who staged "The Dancer" will be the stage director and will try out a new play for Miss Lowe for next season.

Louis Schnitzer has engaged Rudolph Schildkraut to appear at the Jewish Art Theater.

Katherine La Salle will play one of the leading parts in "A Week-End Marriage," to be produced by the Shuberts.

Madge Rush, the toe dancer in "Look Who's Here," who has been laid up with a sprained ankle, has returned to the cast.

Marjorie Gateson has been engaged by the Shuberts for "A Week-End Marriage," the comedy by Owen Davis.

STAGE NEWS OF THE WEEK

THEATERS ACTIVE IN AUSTRALIA

"As You Were" and "Lightnin'" Score Big Success in Sydney—Popular Revival of "Peg"

AS "Julia Allardy," the charming little member of the cabaret orchestra, Emelie Polini adds another portrayal to the list of her excellent gallery of characterizations in the "Little Damsel" at the Palace-Sydney. She is ably supported by Norman Peace, W. J. Couter, Cecil Brooking, Victor Fitzherbert, Gerald Kay Souper, Marie Ney, John De Lacy, Raymond Lawrence and John Fernside. In the second and third acts there are three brilliant scenes, but the first act is far too talky. "De Luxe Annie," "Invisible Foe" and "Eyes of Youth" are the only three other plays in which Miss Polini has appeared in Australia. The four have proved sufficient vehicles for her for over two years, changing all the time to capacity business.

Georgian Harvey has left the Polini combination for the time being, and has been transferred by the Tait to Melbourne.

Teddy Gravestock is touring New Zealand with Daisy Kennedy. Her husband, Mossceitwich, will appear here in May at pianoforte recitals, and John McCormack will open his season under the same management in July.

"Peg o' My Heart" was successfully revived for a brief season of six weeks with the following list of play-

ers appearing, Sara Allgood in the name part, Marie Ney, Marie D'alton, W. J. Coulter, Lawrence Cecil, Kay Souper and Cecil Brooking.

Bert Clarke, Vera Pearce and Hugh Steyne in "As You Were" at McIntosh's Tivoli, Sydney, are excellently placed as the Husband, Wife and Lover respectively.

"Lightnin'" Very Popular

"Lightnin'," with John D. O'Hara, has now been packing Jimmy Hazlett's Criterion Theater for over two weeks after doing similar business in Melbourne at the Princess for four months. He has been very unfortunate in losing the assistance of Victory Bateman, who has returned to the States on the "Sonoma" this week after a serious railway accident. Miss Bateman will be sadly missed as the little she did play here caused her to make many friends. Diana Wilson and Fred Esmelton (producer) as Mrs. Davis and the Judge, respectively, act smoothly together all through and are responsible for some capital comedy. The court scene is a scream. H. H. Wallace, Fred Cambourne, Tom Beck, Tom Lloyd, Ken Brampton, are all ably suited in their respective parts. HURTON.

Sextette Standards

The Shuberts have found it necessary to issue a formal statement of requirements for sextette honors in the revival of "Florodora." This is the statement:

"A girl must weigh one hundred and thirty pounds; be five feet, four inches tall, long waisted and of willowy build, a pronounced brunette or else a real red head. Pure blondes with short waists are plenty enough but we don't want them. The bright red headed girl is the hardest to find. We don't care whether or not they dance. We can teach them that, but we refuse to color them."

"The Piper" Presented

The Shakespeare Playhouse, Frank McEntee director, will present "The Piper" at the Fulton Theater at a special performances March 18 and 19 at 3 p. m., at March 20, at 10:30 a. m., with a cast headed by A. E. Anson, Mabel Taliaferro, Olive Oliver and Reginald Barlow. "The Piper" is by Josephine Preston Peabody, and was originally presented at the New Theater. A review of the revival will appear in the next issue of THE MIRROR.

Shuberts Buy Theater

The Shuberts have just purchased the Chestnut Street Opera House in Philadelphia at a price which is said to exceed \$700,000. The property until the purchase belonged to the University of Pennsylvania.

Friar's Post Benefit

The Friars' Post of the American Legion has announced a gala performance to be given Sunday evening, March 21, at the Cort Theater.

MARILYN MILLER

REFUSES OFFER

Ziegfeld Star Rejects \$100,000 Motion Picture Contract

A prominent picture corporation is anxious to secure the services of Marilyn Miller now with Ziegfeld Follies and has made an offer to her of a contract for fifty-two weeks at a salary of \$100,000 for the term, to play opposite her husband Frank Carter who is now featured with Henry W. Savage production "See-Saw," playing an engagement at the Colonial, Chicago.

Marilyn Miller is quoted as saying she refused this offer because she did not want to break her present contract with Flo Ziegfeld. Mr. Ziegfeld she says, expects her to continue in his Follies next season but she has made other plans. For the past four years she has been working steadily without rest and at the end of the Follies run this year, it would mean that she would have to immediately begin rehearsals for the new Ziegfeld production. She is in need of rest and will lay off a few weeks during the summer, play a short picture engagement and will be starred in a musical comedy next season playing opposite Frank Carter who will also be featured.

It is reported that Myron Selznick offered Marilyn Miller a fourteen weeks engagement in pictures at \$2000 a week.

"MIDNIGHT FROLIC"

Paris Sends Mlle. Spinelli to New York—We Thank Paris

Lyrics by Gene Buck. Music by Dave Stamper. Scenes by Joseph Urban. Costumes by Schneider-Anderson Company. Staged by Ned Wayburn. Produced by F. Ziegfeld, Jr., on the Ziegfeld Roof, atop New Amsterdam Theater, March 15.

PRINCIPALS: Mlle. Spinelli, Brandon Tynan, Carl Randall, Fannie Brice, W. C. Fields, Frisco, Pauline Chambers, Lillian Lorraine, John Price Jones, Lillian Leitzel.

Mr. Ziegfeld's newest lure to the midnight sons and daughters is as potent as any he devised in the salubrious days of John Barleycorn. Indeed, he has proceeded successfully on the theory that prohibition is a stimulating state of mind, that it tends to keep one alert and open-eyed to the glories that he presents.

And particularly is prohibition of advantage in this respect in the new "Midnight Frolic," for Mlle. Spinelli is on view. And Mlle. Spinelli, as you know, has had many extravagant things said about her. One simply must keep one's eyes open if one is to judge. Well, let it be said here that Mademoiselle lives up to the advertisements. Her two reasons—one right and one left—for her engagement are justified. And she was not timid about displaying them. However, patriotism and civic pride will prevent most of us from shouting her shapeliness from the rooftops. Let there be war, if necessary. Most of us will still stick to our convictions.

Mlle. Spinelli—who is a very piquant personality—did more than merely "display." She sang the Frenchiest of French songs in the Frenchiest of manner, and the Frenchiest of gowns, and then for good measure executed a dashing fox trot duet with Carl Randall. Mr. Randall has just returned from Paris and his little jaunts along the boulevards has given him added zest. One of his numbers *Life Is A Gamble* was exceptionally well done, and he danced with all of his old-time agility.

Frisco participated, too, in his original style, and with a new partner, Pauline Chambers. Now, it is a far cry from Frisco to Brandon Tynan but Mr. Ziegfeld made the leap with ease. Tynan, too, scored, not as a dancer, but as an uncanny impersonator of Belasco.

Fannie Brice added to her very excellent bankroll—the papers have tipped us off—in characteristic songs. And the diminutive but ever so athletic Lillian Leitzel demonstrated her strength on the flying rings and a heavy rope. W. C. Fields was among those present. So was Lillian Lorraine with that peculiar voice which passeth understanding. Many, many girls made their dazzling appearance, and Ben Ali Haggin's tableaux were gorgeous in coloring and conception.

LOUIS R. REED.

Writing Libretto

Zoe Akins, author of Ethel Barrymore's successful play, "Declassee," now running at the Empire Theater, is writing the libretto of a comic opera to be called "A Sister of the Sun." It is an adaptation of a short story of her own writing which appeared in the *Century Magazine*.

TWENTY YEARS AGO TODAY

James K. Hackett Produces "The Pride of Jennico" at the Criterion.

Belasco Presents Blanche Bates in One Act Version of "Madame Butterfly."

Cissy Loftus Makes Shakespearean Debut in "Twelfth Night" at the Fifth Avenue

Lina Cavalieri Makes Operatic Debut in Rome in "Pagliacci."

Della Fox Signs Contract to Appear in Vaudeville for \$1500 a Week.

Weber and Fields Produce "Sapolio" a Burlesque on "Sapho."

Profession Pays Tribute To Late Bonnie Thornton

Bonnie Thornton, the former stage partner of James Thornton, and for years a popular stage favorite and perhaps one of the best known feminine vaudevillians in the world, died last Saturday. Miss Thornton in recent years had not been so active upon the stage, appearing from time to time with James, but devoting most of her time to a modiste and millinery establishment near the corner of Forty-seventh Street and Fifth Avenue. It is reported that Miss Thornton left an estate valued at \$350,000.

Geo. M. Cohan's Comedians

Geo. M. Cohan has organized a musical comedy company, which will be known as Geo. M. Cohan's Comedians. The list of artists include Charles Judels, Jack McGowan, James Marlowe, Alfred Girard, George Fredericks, Georgia Caine, Florrie Millership and Estaire Kaye. The first production will be a new musical play by Otto Harbach and Frank Mandel, the melodies by Louis Hirsch, entitled, "The House that Jack Built."

Winter Garden Has Team

The male contingent of the present Winter Garden show has organized a base ball team to be managed by Eddie Miller. The feminine part of the big company from principals down is backing the nine for all it is worth and has offered to help the boys provide a fund that will enable the team to get on a real footing with other semi-professional aggregations. A show has been arranged for the 44th Street Theater, March 28, for the base ball fund.

Actor Held Up in Frisco

William Cavanaugh, playing at the Alcazar Theater, San Francisco, in "The Five Million" was held up by thugs the other night, who took a diamond pin and some money and, worst of all, his part to the play. He asked them to return his part to "The Five Million" but they refused.

Special Matinees of "Cyrano"

Edward Vroom and his company of players will open in "Cyrano de Bergerac" for a series of special matinees at the Selwyn Theater on Friday, March 19.

FASHIONS FROM THE FOOTLIGHTS

BY MILE. RIALTO

Ziegfeld Beauties in "Nine O'Clock Revue" Add to Their Pictorial Appeal in Striking Costumes—Oriental Styles Popular—Drooping Hats in Vogue

THE Ziegfeld Frolic girls are always beautiful, but this year the selection of lovely maidens seems to surpass former performances in the number of exceedingly comely damsels. Mr. Ziegfeld, always on the alert for beauties, both at home and abroad, has been fortunate enough to secure the services of lovely *Kathlene Martyn*, the captivating little lady who was the mascot of the British Royal Flying Corps during the war. Miss Martyn is a distinct and fragile type of English beauty, who possesses a pleasing manner and a decided ability to make her frocks appear the very latest and most becoming of Dame Fashion's achievements. In a dainty little afternoon dress of

Cornflower Blue Chiffon

which just matched the color of her eyes, she was indeed a beguiling picture. This frock was very simple in design and relied solely upon its beautiful color for its effectiveness. The bodice was simply made, with short, flowing sleeves, and the skirt possessed a tunic and had a ribbon girdle which fastened snugly about the waist. A

Poke Bonnet Effect

of the blue chiffon was worn with the frock. This style bonnet seems to be coming rapidly to the fore in feminine approval. It is fashioned largely after the Salvation Army lass's bonnet and lends a certain demure charm to the dainty type of girl. It was very becoming to *Miss Martyn*. In another number of the Frolic, she looked very stunning in all white and flitted gracefully between her appreciative audience and a huge Ouija Board. This white dress was cut low and was trimmed with shimmering sequins. *The Cameron Sisters* were

Two Dancing Maidens

who attracted considerable notice. These sisters are very good to look upon and can always be relied upon to present the latest thing in modern dancing. As many of the costumes of the Frolic were fashioned in designs of periods long since passed, the *Misses Cameron* appeared in modern frocks but once during the evening. These frocks were made exactly alike, and were very stunning and could be copied by the well-dressed person very easily. They were made entirely of ecru lace, which fell softly in folds from a snug waistline. The waists were of plain design, and had the short sleeves and cut out neckline so much in vogue just now. Soft flesh colored silk was used in the under-drop. A feature of charm was the

Girdle of Ribbons

in beautiful shades of orchid and turquoise blue which tied about the waist and fell in exquisitely shaded loops down the right side. Large drooping hats were worn with these frocks. Another member of Mr. Ziegfeld's company who attracted the roving eye was dainty little *Mary Hay*. In a bathing girl number she helped to give some decidedly

Advanced Summer Styles

in bathing costumes for the smartly outfitted Summer Girl. Like so many

of the bathing suits being displayed in Fifth avenue shops, the new "sport silks" were largely employed in the making of the Frolic girl's beach outfits. *Miss Hay* was seen in a dashing combination of black and white blocked satin, with snugly fitting bloomers in place of the conventional skirt. A chic little round cap of the same material, and abbreviated socks made the bathing suit a most unusual one. *Sybil Carmen*, *Allyn King* and *Florence Ware* also appeared in this number and gave much color and beauty to the New Amsterdam Roof. Their suits were fashioned of the new silks, Kumsi-Kumsa Fan-Ta-Si, and Pussy Willow, in beautiful

full over-skirts. All the costumes in the Frolic were made by the *Schneider-Anderson Company*.

If the Frolic showed the tendency of modern style setters to return to the days of our grandmothers and great, great, grandmothers, *Cleo Mayfield*, in "Look Who's Here," goes back still farther and brings us to the days when the Orient set the fashions. For in so many of her gowns, designed by *Joseph*, who is an authority on Oriental customs, the

feather trimming. This had a tight-fitting cloth of gold skirt, over which an orange and gold colored tunic hung in colorful lines, being largely made of ostrich feathers. A snugly fitting bodice, which was without sleeves was cut very low in front, and, from the rear view proved to be one of the new and popular

Backless Evening Gowns

which are being featured, not only in stage costumes, but in the windows of fashionable shops. These gowns, particularly when made of black, are very striking, and are proving very popular with matrons who possess beautiful backs. As yet, the younger generation seems to have found them a trifle too daring in outline to copy extensively.

One of *Miss Mayfield's* frocks, however, would prove of excellent help to the young girl, in planning a summer wardrobe. This was of soft rose colored taffeta, which featured a slightly draped-in harem skirt, which developed more width at the hips and effected the bouffant lines. The bodice was of girlish outline, and was without trimming while the sleeves, tiny bits of things, they were, were fastened entirely of tiny rose colored pleating. With this frock a

Large Leghorn Hat

was worn. This hat possessed simple trimming of beautifully shaded ribbon. At another time, when *Miss Mayfield* wore a lavender and yellow taffeta frock, a large leghorn hat, which drooped becomingly was selected to set off the girlish appeal of the gown. This leghorn was trimmed with an exquisite ostrich plume which hung down over one side and gave an enchanting profile. In general it is well to observe that the large hat is very much in vogue this year, and whether it be fashioned of transparent material, of straw or,

The Fabric Hat

which is proving so popular, the hats are rapidly assuming large, drooping outlines. The hat which is fashioned of cashmere, linen, silks, satins, Batavias, brocades and metallic materials are all the vogue just now. And it is easy to understand, for so many times color schemes can be much more artistically worked out in fabrics than they can in straw. At times it is difficult to find straws which harmonize both in color and detail with the afternoon and tea frock. But when fashioned of silks and linens, the hat can more readily be found which adds, as it should, the finishing touch to an afternoon gown or suit. Among the novelties of the spring and summer hat is to be found

The Worsted Embroidery

which makes such effective trimming on the otherwise plain hat. Golden brown, terra cottas, red and orange are shades being employed with such telling effect on the dark blues which are being featured for the tricotine suits and navy foulards. But with the summer linen and silken suits and one-piece frocks, we find hats of cloth and silk which feature embroidery in pastel shades, or, if better suited to contrast with the frock, old blues, rose and bright yellow find



FLORENCE WALTON

always appears radiant on or off the ballroom floor. In this dress imported by L. P. Hollander & Co. from Paris, she seems ready for a stroll on the avenue

shades of turquoise blue, green, scarlet, and orange.

Practically every other number of the Frolic and hoop-skirted and panniered damsels appearing in costumes which would serve beautifully as models

For the Costume Ball

but which otherwise failed to shed illuminating light upon present day modes, except that they showed the origin of our broad hip-lines, and



MARTHA MANSFIELD

has decorated many revues of Mr. Ziegfeld and everyone who has seen her in these attractions declares she is very good to look upon. Here she appears in a stunning Bloom suit of Deluxeknit trimmed in Kumsi-Kumsa

harem effect in the skirt, and the ostrich and bead trimming, and cloth of silver and gold materials, to say nothing of unusual head-dresses were decidedly noticeable. In one scene

Cloth of Silver

shed its radiant light, in a draped-in harem effect, while the bodice was trimmed in decided oriental effect with pearls and emeralds. The head-dress to this costume was extremely bizarre, being made of tall feathers, on a tight fitting bandeau. In another scene, *Miss Mayfield* wore an evening gown which featured ostrich



MARIE CHAMBERS

who is appearing in the leading feminine role in "Nightie Night," makes a chic appearance in a Harry Collins turban of Dovedown, which is appliqued in leather

their way into beautiful designs which outline the crown or brim, or, sometimes both parts of the drooping or trimly sailor hat.

Occasionally the chic little models which frame the face, or set in jaunty, uptilted lines from the forehead possess soft, crushable crowns, which are beautifully embroidered in all-over designs. One lovely little hat was recently worn to the matinee with a trim, navy suit. This hat was small, and had the popular rolled up brim, and crushable crown and was fashioned of gay chintz in which terra cotta and old blue were charmingly blended. The large transparent hat of black is particularly effective with

The Fashionable Black Taffeta

which is being used in such new designs for afternoon frocks. And, though the vogue of foulards seems destined to be a long and popular one, there is being exhibited all along the Avenue the most charming and original of black taffeta frocks. Many of them possess the apron effect in beautiful laces, or in sheer organdies and ruffled nets, but others rely upon their distinctive designs to make them popular with those who would wear the latest and smartest of frocks. Domes are gracefully draped in the pannier effect. Others are made "different" by

Effective Sashes

in either the same material or in contrasting colors, such as old blue, rose, terra cotta, emerald green, jade, turquoise, or frilly white. These sashes are sometimes in silk, taffeta, satin, or velvet and are both broad in outline, tying into the new and pleasing butterfly bow, or are sometimes of

the narrowest ribbons and hang without bow effect at all. Then there are the black taffeta frocks which feature the "dernier cri" in accordion pleated skirts, of one, two, and sometimes three tiers, and which possess the smart and decidedly becoming Eton jacket which opens in the front revealing a sheer waist of white net, or organdie. Some of these Etons are made attractive by the use of broad

Girdles of Roman Striped

ribbons, or silken material. These tie, usually at the left side and are proving very smart at the present time. And, when the young Miss, or Madam would don a smart coat to cover her "one-piece," Paris declares there is nothing more dashing for her than the black and white blocked woollens, or heavy silks. These possess a double cape, or broad, rolling collar effect lends distinction to this type of coat. But then, if the coat or cape is to be worn on dressier occasions, the materials used are more frequently of tricolette, usually in dark blue. And these are often handsomely embroidered in gold, and lighter blue shades. Fringe, also, is a popular form of trimming. Just now evening wraps are being made with deep lengths of silk fringe, or

Tiers of Ruffles

which likewise form a distinctive mode of trimming. These are particularly effective in the theater wraps of net, which are beautifully combined with soft silks and lustrous satins. Ruffles of net are proving a valuable aid in decorating parasols which are to accompany the summer frocks. And, as these ruffles blend very prettily in the shades of silk or linen used in making the parasols, they should prove a popular addition

to the wardrobe. But frequently the plain parasol, made of the same material which fashions the tailored dress, is used, and this also makes a pretty summer effect. Particularly is it to be noticed in the summer frocks of silk for the young girl which possess a

Return of the Middy Blouse

in their designing. This was noticed in "Look Who's Here" in a frock worn by Sylvia de Franke. This was of pale cornflower blue chiffon over

an under slip of white satin. Broad white satin bands were used to outline the bottom of the middy blouse, while a white satin collar and broad cuffs were very pretty finishing touches at the neck and short sleeves. A round little turned up hat of cornflower blue and white made the summer outfit an appealing one. Satin bandings and shirring are proving a very popular form of trimming. The chorus of "Look Who's Here" demonstrated this in the first act in flowered chiffon frocks.



ANN ANDREWS

makes a stunning appearance in "The Hottentot" in a black taffeta dress—from the shops of Boue Soeurs—which is draped in front in the effect of a long apron of daintily-patterned lace

IN THE SONG SHOPS

BY MARK VANCE

RAY PERKINS is a managing executive in the Henry Burr Corporation. He's a fine looking chap, is well educated, being a former Columbia University boy and obtained his first knowledge of the music business through an affiliation with the Waterson, Berlin & Snyder Company. Perkins is also a song writer and his most recent number that the Burr offices are predicting is a hit in every sense of the word is entitled *Oh My Lady*.

A few minutes' talk with the energetic

Ray Perkins Convinces

one that he is businesslike, has a lot of confidence in the Burr firm and that he does not believe in crowding the market with a raft of numbers that have no merit but carry a suggestive title page. He isn't inclined to crowing about his success as a songwriter but admitted in writing *Oh My Lady* that a melody conceived on a new tempo just would not stay unwritten.

Perkins says "I recalled the soft-shoe dancing artistry upon the stage and the *Oh My Lady* number seemed to fit the idea to a nicety. To be honest with you I have not yet convinced myself which way the number is better, as a fox-trot or as a one-step. So that it could be adapted for either demand we have it published in both forms.

"We expect shortly to launch some original exploitation upon our leaders but I am not prepared to divulge the nature of the campaign just yet. In less than two years the Burr offices have made gigantic strides, with every indication pointing to the biggest year imaginable."

Though few along the Music Way know it it's

A Positive Fact That Mr. Burr

has the right idea about keeping up his outside music presentation as he is always arranging dates for Burr's Eight Famous Record-Breakers which includes artists who have established themselves as favorites with the victrolas and graphophones. Burr is just back from a Canadian tour with his organization and will shortly start another trip. The Burr company consisted of Billy Murray, John Meyers, Frank Banta, Frank Croxton, Peerless Quartette, Sterling Trio, Al Campbell and Henry Burr (billed as the Golden-Voiced tenor) Fred Van Eps (banjoist) which reports an unusually successful trip to Canada. Burr has another trip planned in about three months. Burr probably knows more about making song records than any of the other graphophone artists in existence. Billy Murray is also a veteran that has stood up under vocal fire and whose numbers are in big demand.

The climb to the ladder of fame

By Jerome Keit Is the Talk

of the men and women of the music world. He is the enterprising spirit around the Jerome H. Remick headquarters who has certainly rejuvenated the business methods and has injected a lot of fire and ambition in every department. He's a worker, indefatigably so, on the job earlier than anybody else and about the last

Songwriter Perkins a College Boy—Joe Goodwin Writes New Ballad—Tom Brown to Have Instrumental Number Published—Will Rossiter's Waltz Song

to leave. It's a positive fact that many's the time Keit reaches the office at 9 and oftentimes earlier and quits at 6 o'clock, seldom earlier.

Keit is the secretary and general manager for the Remick Company, being elevated to the post when the late Frederick Belcher died. There was much talk at the time as to who would be selected for the coveted post and six men were in line for the appointment. Jerome Remick, president of the company bearing his name, decided that Keit was made for the place and selected him.

Did You Know That

in addition to holding down his old job as sales manager he also superintends the mechanical department, handling the record contracts and seeing that the general mechanical end is thoroughly attended to. Keit started with Remick as a bookkeeper and step by step has climbed to the top. His success is a shining example of what stick-to-it-iveness, hard work and determination will do for a young man who is anxious to make a success of a business aspiration.

Knowing Mr. Keit as an authority along the musical row, we dropped in at his office to ask a few questions about the change of the times. In quicker time than it takes to tell or write it, he had a new waltz number played for Tom Brown (Six Brown Brothers), answered several telephone calls, gave several instructions to some of his departmental associates and waited upon several callers. Between jumps he gave us as much attention as possible. Mr. Keit said: "The melody is the musical thing of the hour. No matter where one goes and there is music played by band, orchestra or any body of musicians the melody is the popularity selection played and also encored. It is the cycle movement that is responsible. Melodies fill a much-needed want and hence the desire of the publishers to supply that want."

"I am bitterly opposed to the

Suggestive Style of Songs

in every way and I can safely say there is not such a number on the entire list of the Remick output. And I am sure that a suggestive song will never find its way to our shelves. We have comic songs to be sure and realize there is a demand for them but the nature and composition is clean. Take *The Hen and The Cow* for instance. I think that is about the cleanest comedy song of the present time. You can say that I am dead set against the suggestive song. We will not publish them.

"We are still obtaining the publishing rights for the musical scores of new shows, the Remick catalogue recently acquiring the numbers offered in 'As You Were.'"

"Re your question as to the chances

for budding song writers I can only state that the Remick doors are always open to new writers and no one knows who may write the biggest topical hit of the year. Why, it may be that you could come in here tomorrow with a song that would be the biggest of the season who knows? We try to give the unknown writer an opportunity to show his worth. It's doubtful if any other company in New York shows the consideration this firm does for writers and composers seeking an opening. It's a lot of work but that is our specialty."

Keit, however, is much enthused over

A New Number

that will soon be turned loose. It's entitled *Hiawatha's Melody of Love* and is the joint work of Artie Mehlinger, now actively identified with the firm, Al Bryon and George Meyers, the last named supplying the melody. They are certainly excited over its chances but will keep on plugging *My Isle Of Golden Dreams* which is growing in popularity each day.

Some Of Us Know That

Tom Brown is manager of the Six Brown Brothers, the musical feature of the Fred Stone show, "Jack O' Lantern," which by the way was in Newark last week thus enabling the Browns to live in New York and renew old acquaintances. Tom while here gave out the information that he had written a new instrumental number that will probably reach Broadway next summer. The Brown Brothers are still under contract with Charles B. Dillingham but have contracts with the Victrola company to make some new records this summer. The last number that the boys played with their saxophones for the Victrola was *Egypt Land*, although Tom tells us the company has several records of the Browns yet to be released.

Rose Of Washington Square is now tuned for the Victrola and may also be heard shortly on the Emerson.

It Is Certain

the graphophone interests are paying pretty close attention to the insistent demands from the public at the different record shops for the numbers in demand at the dancing places, restaurants and theaters.

From all parts of the United States pours word that the different branch offices of the big music publishing companies are having the biggest business known since they were established, the succession of song hits being in a measure responsible and more attention paid to topical numbers than ever before.

Will Rossiter lives in Chicago. He's as much an adjunct to the Windy City with his music publishing place as Lake Michigan is to the Illinois Central railroad. Rossiter is the same old Bill Rossiter of other days and just as chipper and just as much interested in the day's history of music. Rossiter and aides are devoting much time at present to booming *Don't You Remember The Time?* which was written by W. R. Williams of Chicago.

Good Spring News!

The Ringling Brothers & Barnum & Bailey circus is due to open at Madison Square Garden March 27. Several music companies are trying to arrange for a musical feature that will include the demonstration of some of the new hits. It's a certainty that the circus band will have a medley of all that have attained any prominence or popularity at all.

Which recalls that the song-plugging colony of Greater Manhattan was much on the job last week at the annual Six Day Bicycle race at the Garden. The bike contest always enables the song houses to give some strenuous work to some of the stronger-lunged and more robust warblers suited for such work.

You Must Agree It Is

funny what a song and a certain style will do for a vaudevillian. Blossom Seeley has long been a vaudeville favorite. She was at the Palace last week and just as big a hit as ever with her routine of songs and dances but an unusual surprise was the vociferous applause for Benjie Fields on his singing of *You Ought To See Her Now* number. Fields comes closer to being the leader on the singing of a "blue song" than is a song with a "blues melody" than any of the boys now using the plaintive, crooning style. The response from the audience was such that it stopped the act completely.

One can always find something good

From the Sam Fox Company

in Cleveland. The Fox firm has a number of prize-winning, popularity numbers but it has just published something out of the stereotyped run of topical numbers and far away from the beaten path is a sacred song entitled *The Borderland*. The lyric is by John L. Shine and the music by Hilda Light Clifton. Incidentally the Sam Fox offices report a wonderful increase in the demand for the numbers that have recently been exploited. The Fox Company shows a lot of pride in its number, *The Prayer Perfect* that has been sung in concert by Alma Gluck, Evan Williams, Mabel Riegelman, Karl Jörn, etc. The song is adapted from a poem by James Whitcomb Riley with music by Ervina J. Sten-son.

Joe Goodwin, of the executive staff of the Shapiro, Bernstein Company has come to the front with a new ballad entitled *All That I Want Is You* which has music from the pen of James V. Monaco. The first vaudevillian to use it was Margaret Padula who inserted it in her routine at the Riverside last week.

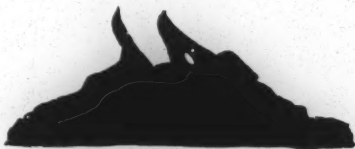
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Occupation



LOUISE GROODY

Who entertains the passengers on Dillingham's "Night Boat" by her delectable dancing and singing of the hit number, "Some Fine Day" (published by T. B. Harms)

AT THE VAUDEVILLE HOUSES THIS WEEK

DIVERTING BILL AT THE COLONIAL Dancing, Singing and Talk- ing Acts Help Produce Variety

An exceptionally fine bill containing plenty of variety is at the Colonial this week. The acts are all excellent and every individual on the stage went through their routine with vim and vigor.

Rekoma opened the show by balancing himself on pedestals and other paraphernalia. He does a number of daring feats in a graceful manner. Somehow or other, his manner is rather cold and it reflects on the audience. *Val* and *Ernie Stanton* were a riot in their double. These boys have a turn that is up-to-date in every respect. Their musical bit in which they bring out a ukelele and a harmonica is exceedingly amusing.

Following them came *Jessie Brown* and *Effie Weston* in a terpsichore act with a few popular melodies dashed in. They open singing *Hello Broadway* after which a sprightly dance was put across in a snappy manner. *Miss Weston* is very attractive and her attractiveness grows after she does the special "Spanish Dance." *Miss Brown* came out dressed as a chic Parisienne singing *Come On and Play With Me*. A commotion occurred in the gallery and it appeared as though some of the "gods" up there were going to carry out her request. *Dave Dryer* at the piano helped to fill in the "waits" satisfactorily.

When *Glenn* and *Jenkins* names appeared there was much applause, which goes to show that these boys are certainly favorites at this house, and after they get through "Working For the Railroad" (program note) they were bigger hits than ever.

Sophie Tucker and her kings of syncopation closed the first half of the program. She has added a new repertoire of songs since the writer saw her last. They are *Oh, By Jingo*, *Why Should I Be Alone*, *Simply Full of Jazz*, *I Found the Good Man That Was So Hard to Find*, *Darktown Dancing School*, and *Everybody's Buddy*. The latter number is a corker and ought to make a hit with a song-loving public Her encore consisting of *Dardanella* was sung in a much better way than that which she used when she first attempted it.

After intermission *Alec Bronson* assisted by *Margaret Hoffman* entered with their turn that recalled scholdays. *Miss Bronson* portrays the part of a schoolgirl who does not believe in the golden rule of truth and *Miss Hoffman* as the tutor vainly tries to teach it to her.

William Seabury with his aggregation of beautiful girls, crooney tunes, and elaborate settings followed. *Seabury* is "some" stepper. And the *Hope Sisters* are in the same class, in helping him.

Joe Cook and his one man vaudeville show was a scream in next to closing, but, nevertheless did not effect the *Naess Company* that followed with "A Miniature Ice Carnival." *Alfred Naess* skates about with plenty of skill. NURNBERG.

Sophie Tucker Heads Bill at the Colonial—House of David Band Proves Novel Attraction at the Palace—Alice Lloyd at the Riverside

PALACE.



COMEDY HELPS PALACE BILL House of David Band Proves a Real Novelty

Comedy abounds in the Palace show this week, with a decided dash of novelty added by the presence there of what is being billed as the House of David Band. This motley array of musicians from Benton Harbor, Mich., is able to live up to its advertising as "twenty religionists from the Community Farm At Benton Harbor who have never cut their hair or beards." The House of David musicians run mostly to brass but they go after their numbers with nerve and dash that helped them make an emphatic hit upon their New York debut. The band has a display of long hair that might well draw the envy of the famous Sutherland Sisters. That is the main reason they are in vaudeville.

Trixie Friganza is playing her second consecutive week, making but little change from the material used last week but registering just as substantially, with the laughter much in her favor. While *Miss Friganza* was a comedy host and an unqualified hit, another old favorite was there also who was *Elizabeth Murray*, who not only was well received in both songs and story but offered some of her familiar coon strides that were encored.

Any time any theater puts two clever entertainers like *Misses Friganza* and *Murray* there is little need to add any further vaudeville entertainment, as they are able to put on a whole show themselves. However, the Palace has a raft of additional entertainment, with the result that "standing room only" should be the rule all week.

William and Gordon Dooley, with the *Morin Sisters*, are back in vaudeville, with the Palace audience taking their comedy dancing and rough acrobatics as a compendium of variety fun worth alone the price of admission. The *Dooleys* were always regarded as genuine knockabout comedians and they appear funnier than ever, with the agile and graceful *Morin Sisters* proving valuable acquisitions.

Percy Bronson and *Winnie Baldwin* offer their new act, "Visions Of 1969" by *Jack Lait* that was happily enacted by the clever duo and away from the beaten path of "man and woman" turns, thanks to a humorous conception of times so many years hence. The Palace audience showed hearty appreciation.

Lucy Gillette opened the show, this graceful juggler holding close attention and receiving applause. *Miss Gillette* is one of the few jugglers having personality and depends solely upon her own merit to deliver entertainment.

Pearson, Newport and Pearson were second, the men having a rough routine of dances a la acrobatics that

were applauded. The House of David Band was in third position while *Trixie Friganza* was fourth and the *George Kelly* act fifth, closing the first part.

This admirably conceived sketch, "The Flattering Word" is a satirical gem, with the coup of the actor in making the whole world a stage and all the people players, presented in a manner that stamps *Kelly* as a stage craftsman and stage director. His company is superb, especially the feminine support.

Delmore and *Lee* had what in vaudeville vernacular is regarded as a tough spot but by fast work and some daring feats in midair held nearly everybody in for the finish. MARK.

BRIGHT BILL AT THE ALHAMBRA

A Happy Bill With Alice Lloyd as the Headline Act

The arrangement of the Alhambra bill this week is a great improvement on last week's one, because the acts appear in their programed turn. Every act on the bill proved to be entertaining in every degree.

A fine opening turn was the *Evans* and *Perez* combination. They balance one another on poles and stands. At the end of the turn one holds up a miniature battleship on his feet, upon which the other balances himself. A shot back stage is fired and the ship breaks apart emitting smoke and fire, which gives the impression that it was torpedoed. They pull a string and a lot of different colored flags make their appearance.

In second spot was *Jos. McCormack* and *Harry Mellon* in steps a la carte. On Monday evening they did not seem to inject their accustomed pep in the dances. However, they received much applause. Following them was *May Wirth* assisted by *Phil* and "family." *May Wirth* is inimitable when it comes to riding upon charging steeds. The act moves rapidly from start to finish an ingredient that is due to the fact that *Phil Wirth* falls, tumbles, and creates ludicrous capers during every minute of the time. *Miss Wirth* sang delightfully the *Harry Von Tilzer* hit *When My Baby Smiles At Me*.

Jack Inglis with his "nut" comedy had the audience laughing heartily. He reminds us of *Harry Breen* when he starts to make up songs about the people in the audience. *William Friedlander* presented "Cave Man Love" a proposal lesson in five scenes featuring *Billy Rhodes*. The music and lyrics are by *Friedlander* and the book by *Harlan Thompson*.

After intermission "The Haunted Violin" a mystic melodic phenomenon that offers a challenge to *Sir Oliver Lodge* made its appearance. *Alice Lloyd*, the eminent English comedienne followed and was a decided hit. *Frank Dobson* in a musical revue written and staged by *Frank Stammers* called "The Sirens" closed the bill. It is amusing, picturesque, and tuneful. Many lilting songs are contained in the musical arrangement. The settings flung forth unusually fine draperies which are exceedingly classy. NURNBERG.

(Vaudeville continued on page 532)

HEADLINER OUT OF THE 81ST STREET Sickness Compels Blossom Seeley to Withdraw

Illness Tuesday forced the headline act, *Blossom Seeley and Co.*, out of the 81st Street bill, and no substitute turn was obtained for that afternoon. *Harry Fox* and his new act were booked however for Tuesday night. *Miss Seeley* and her musical assistants, including the original *Bennie Fields*, were a drawing card up to the time that sickness forced her to retire. *Miss Seeley's* dancing and songs, as well as the able entertainment of *Fields* a la his "blues song" had been holding up the top line of the bill easily.

Harry Hines swept into greater favor with his inimitable line of stage song and patter, *Hines* adding some new "bits" to some of those formerly used. *Eary* and *Eary* opened the show. They go through a routine of contortion tricks and acrobatics with a ring, the two slipping in and out of the ring with ease and dexterity. The act was well received. Some of their best work was done with the ring on the top of a table.

A surprising hit was that scored by *Coral Melnotte* and *Edna Leedom*, and the afternoon crowd forced the girls to take several encores. They have changed their song routine and are now using to good effect *Oh By Jingo*, the Charlotte Greenwood song from "Linger Longer Letty." *Miss Melnotte* is also singing effectively *There's A Little Bit Of Dixie In Your Eyes*. It's a good number and has a tuneful swing. The girls also got a lot of fun out of their version of *Come On And Play With Me* and then switched to sentimentality with *When You Come Back*.

Beatrice Morgan and Co. offered a light comedy sketch entitled "Moonlight Madness" that had some bright and sparkling minutes, the cast trying hard to make a big affair of the little skit. *Miss Morgan's* work was the best part of the offering.

Paul Morton and *Naomi Glass* did nicely with their musical satire, with songs, dances and talk entertainingly blended. The *Morton* and *Glass* act is artistically presented, and both members of the duo show their respective stage talent advantageously. After *Harry Hines* had scored his hit, the feature film, "Back To God's Country" was shown. This picture proved a pleasing part of the entertainment, being most unusual in its theme, as well as showing some beautiful scenery of the great Northwest.

Nat Le Roy Writes for Vaudeville

Nat Le Roy, formerly of *Le Roy* and *Woodford*, who played *Orpheum* and *Keith* circuits, was stricken while on tour and compelled to retire from the profession. He has partly recovered but he is quite lame and also hard of hearing. He is uncomplainingly trying to make a living for himself and wife as a vaudeville writer in which capacity he is very clever, having written some of *Gus Hill's* successful three-act comedies now touring. *Mr. Le Roy* is an all-round writer, having graduated from the old-time variety houses where a man had to play whatever he was cast for. His address is 312 West 42nd Street.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

The Best Pal of All	Bailey and Cowan
Everybody's Buddy	Belle Baker
You Said It	Anna Held, Jr.
There's a Little Bit of Dixie in Your Eyes	Melnotte and Leedom

FAIR PROGRAM AT THE ROYAL Bill Lacks Action with Few Exceptions

Despite the fact that many of the acts at the Royal this week are standard acts, the bill lacked the vim that is usually present in the Bronx house. The first act was *Selbini* and *Grovini* in a physical culture demonstration with a bit of bicycle riding thrown in.

Next was *Wallace Galvin*, who juggled eggs without breaking them. His comedy mannerisms helped to make the act amusing. The conjuring part is very interesting. *Anna Held Jr.*, assisted by the inimitable *Emmet Gilfoyle*, lacked the sparkle and fire that they put into their turn downtown. *Miss Held's* rendition of the poem depicting the battlefield of France was put across without the least bit of enthusiasm which she contributed at the other houses. They have added two new songs, *You Said It*, and *Peggy*.

Mr. and Mrs. Jimmie Barry presented their skit, "The Rube," written by *Jimmy Barry*. *Roscoe Ails* and *Midgie Miller* in a conglomeration of melody and pep were the first individuals who stirred up any excitement with their dancing and jazz band. Jazz is always interesting when played by those who know how to handle it, and *Ails'* company knows how.

Harry Mayo sang in a splendid bass-baritone voice songs such as *Who'll Take the Place of Mary*. He also delivered a mourning eulogy to "John Barleycorn." *Harry Langdon* assisted by *Cecil* and *Rose* in "Johnny's New Car" brought much applause that was deserved.

Belle Baker sang a number of new songs from the *Waterson, Berlin* song factory. The program states that the songs are written by *Bert Kalmar* and *Harry Ruby*, who are staff writers for the *Waterson* house. The songs are *In My Baby's Arms*, *Sits Around, I've Got Proof* (special) and published numbers; *Wait'll You See*, *What's the Use of Crying* and *Everybody's Buddy*. The latter song is a "gem" and *Miss Baker* sings it splendidly. The *Magleys* closed the show with their dance revue.

NURNBERG.

Engages Female Writer

Cecile Arnold, a feminine songwriter, has just been added to the *Irving Berlin* corps. In fact her ability to write a topical number was discovered by *Berlin* who is going to give her every opportunity to develop her talent. Her first number from the *Berlin* list will be *I'm Gonna Spend My Honeymoon In Dixie*.

Patricia Collinge in New Play

Patricia Collingé is to be presented by *George C. Tyler* in a new play entitled "Golden Days" at *Powers Theater*, Chicago on March 22.

DANCING ACTS AT THE RIVERSIDE Skill and Cleverness, Grace and Beauty Give Cheery Entertainment

Enos Frasere brings gasps of astonishment and incredulity from all beholders at his death-defying deviltry on a flying trapeze, hurtling through space suspended by his heels. Apparently they are not as vulnerable as those of the late *Mr. Achilles*. *Goslar* and *Lusby* are really fine entertainers. *Miss Lusby* is as graceful in the dance as the best, and adds to the pleasing spectacle with handsome gowns. Her partner who plays the piano well, indulges in comedy patter between *Miss Lusby's* dances.

George Yeoman has a setting in a business office and delivers a laughable monologue which wins high favor. *Bailey and Cowan*, with *Estelle Cowan*, a trio of indefatigable musicians, deserve great credit for bringing such a clever setting to the stage. It is substantially a new act, and is no end pleasing.

Bessie Clayton constantly wins new admiration for her peculiar Continental style of dancing, surrounded as she is with a company of artistic masters of the art. The *Cansinos* are especially interesting in characteristic Spanish steps and well deserve to win individual honors.

Ann Gray is a pretty girl in white Grecian costume who sings the old favorite melodies, accompanying herself on the harp, and sings them as though one of the neighbors had dropped in to entertain the folks at home. Her songs are all good, her harp beautiful, and she finds no necessity of employing any theatricalism. *William Gaxton*, in his sketch called "The Junior Partner" is perennially funny.

Eva Tanguay is another hardy entertainer, as pleasing to her many friends as ever, and joyfully poking criticism at her jolly self. *Francois*, a pretty girl, and her clown partner close the program on stilts, leaving matters—as it were—up in the air.

RANDALL.

BUSHWICK BILL

Thomas E. Shea a Most Successful Headliner

Thomas E. Shea headlines. He has an unusual act that takes the breath of the audience. He seems to be a master at drama, and his rendition of parts of "The Cardinal," "The Bells" and "Dr. Jekyll and Mr. Hyde" are the products of finished acting.

Black and White open. This is a team of two girls in a gymnastic act. *Tameo Kajiyama*, in "Quadruple mind concentration" performs almost unbelievable feats.

Lloyd and Wells, "Gentlemen from Dixie," in a minstrel act of lots of good jokes and puns, are pleasing.

Dale and Burch, in "The Riding Master" are always popular at the *Bushwick*, and received a good hand.

Tom Lewis, monologist, follows intermission and puts across some of his own tales in his own fashion.

Elinore and Williams, in "a reel of fun" are good.

Stone and Kaliz, another popular pair at this theater, sang some nifty little songs.

Loyal's dogs finish a good show.

HUSTED.

RIVERSIDE.

Inos
Frasere.

Goslar
&
Lusby.

Geo. Yeoman.

Bailey, Cowan &
Dais.

Bessie
Clayton
& Co.

Ann Gray.

Wm
Gaxton
& Co

Eva Tanguay.

Francois
etc.

By Ed Randall.

DR. PRATT'S WORK

Painless Method of Improving Facial Features Observed

"When statements are made that certain stage celebrities or other prominent persons in the public eye have had their facial features improved by marvelous surgical operations in Rochester, Paris or other places, the probable truth of the matter is that the transformations have been performed right here in this institute," remarked Dr. Pratt, to a MIRROR representative, at 40 West 34th street.

"It may sound like tooting my own horn but the apparent efforts of certain outside agencies to make an in-road upon my established reputation as a specialist in face and feature transformation 'gets my goat' to use the vernacular, hence my individual enthusiasm on what the Pratt system has accomplished and what it deserves," continued the doctor.

Dr. Pratt explained some of the cases that come under his daily supervision and after excusing himself for a few minutes—a feminine patient had come in for a facial operation that would remove the sag in her cheeks, eliminate the drooping mouth corners and give her face a more perfect contour—returned and as perhaps the best way of demonstrating just what he could do, invited the MIRROR man to watch the easy and painless method employed in working a physical change in the face of the woman who had just entered. The representative complied and was amazed at the execution of the work. The patient sat in a chair and conversed freely with the doctor who made slight incisions on each side of face and almost as quick as one could say Jack Robinson the surprising feat of surgery was over and the woman stepped forth ready to go to a matinee.

We saw the "before and after" demonstration and we admitted then and there that Dr. Pratt knew his business; that he personally backed up the claims made for years—not a few comparative seasons of his special surgical work—but time that spans almost a quarter of a century.

Dr. Pratt jocularly asked his patient just how she felt and she said she felt no pain at all, that she would have come to him much sooner had she known it was going to be so easy. After the work was finished Dr. Pratt held a large oval mirror in front of the woman. There was almost an instantaneous smile as the patient saw the unmistakable change for the better. It had made her look young and had taken away an ugly frown furrow, a mouth-to-nose line and a fallen lip imperfection.

The Pratt Institute is as thoroughly and completely equipped as the best known surgical laboratory in the world. An inspection reveals the fact that one can drop in there and have Dr. Pratt perform his marvelous operations without going to any hospital where one naturally expects the proper paraphernalia and layout to be.

Dr. Pratt is a big man, has a likable personality and is "always on the job." The best part of the Pratt system is that it speaks for itself and that he is always doing business at an established stand.

NEW VAUDEVILLE ACTS

The House of David Band Is Novelty at the Palace

Ernie Young in shying his castor into the vaudeville arena as an agent doing business from Chicago headquarters went out for novelty and obtained it when he arranged with the musical mentor of the religious Community Farm at Benton Harbor to tour the theaters with his band. Now there are a million and one bands in the world perhaps but none like the *House of David Band* that is playing the Palace Theater this week. It is not their music that is the novelty. It is the long hair of the musicians, twenty in all, including an aged director who showed much vigor and vitality upon his New York debut Monday.

The long, glowing tresses of some of the men would make that well-known advertising picture of the Seven Sutherland Sisters turn green with envy. None of the men carry razors, each David bandsman letting his beard roam at random over the face and neck. So a longhaired, much-bearded array of musical males are on exhibition and as such in motley array they are a vaudeville novelty. They are all uniformed, with green and goldbraided outfits, with each man with his back to the audience when the curtain rises.

The New York Board of Health may at first be skeptical about the invading horde from the wilds of Michigan but they use soap and water and their hair is brushed so that its long strands may be seen to advantage by the audience. The band plays well, sufficiently enough to enable the fungus-growing army to hold up its trademark as a musical organization. They adhere mainly to light selections, with an occasional topical air worked in for good measure. There are few reeds in the contingent, with the brass array most conspicuous. In fact the principal cornetist and the main trombonist are prominent throughout. Once in awhile the drummer and one of the clarinetists make a try for comedy with a few incongruous "bits" and which enliven the routine perceptibly.

The Palace audience appeared to like the entire turn, hair, horns and beards, immensely. The Band will hold up in any vaudeville community as a novelty. With assured bookings, Ernie Young can afford to look the New York barbers and tonsorial artists in the face without laughing.

MARK.

"Haunted Violin" Mystifies at Alhambra

It is suggested the spirit of some dead violin virtuoso rules in "The Haunted Violin" at the Alhambra this week. The act is a challenge to Sir Oliver Lodge, and Ouija believers.

It is strictly a melodic phenomenon. The audience calls out to the man in charge the names of a song and the violin plays. The gentleman goes through the audience picking up different objects and asks the violin to tell what they are. The violin then "talks" with a tone that sounds very much like that of the voice on the phonograph.

It is a mystifying turn and is very interesting.

NURNBERG.

Bronson and Baldwin Have Diverting Stage Offering

On past performances as vaudeville workers, Percy Bronson and Winnie Baldwin were always out in front with an act that practically sold itself to the bookers of the variety theaters. They are at the Palace this week in what is a capitally conceived vaudeville oddity chockful of satirical crossfire and comment that are accredited on the program to Jack Lait, the Chicago writer. The act is entitled "Visions of 1969," with special lyrics by Harry Williams and music by Neil Moret. In as short space of time permissible in vaudeville license Mr. Bronson and Miss Baldwin endeavor to show what may be happening to a young married couple fifty years from now.

The scene is laid in the sun parlor of Winnie Baldwin's bungalow roof of the Aluminum Building, New York. Science and inventions have everything changed, with the aerial form of transportation much in evidence. Aerial autos are in vogue, with a "prop" used at the finale. The entire stage is set with a special setting and upstage drop to make the time of action more impressionable. Bronson appears as the much-domesticated male, running the household in a most decidedly and impinging effeminate way. He dresses the part and sticks to the characteristic obligation as true to life as can be, changing his manner when he has tasted of a bottled libation that had been handed down by the generation that reveled in Good Spirits, especially that brand bearing a whiskey label.

At the opening Miss Baldwin affects a masculinity that is aided and abetted by mannish layouts which we have come to regard as belonging to the women who go in day and night for suffrage and leave household cares, woes and worries to the husband. Miss Baldwin dons some clothes that were left by her grandmother and each dress represented a type of "woman" popular fifty years before. Bronson works up his inebriated "bit" splendidly and handles it without becoming repugnant.

This Lait vehicle enables Bronson and Miss Baldwin as well to show the versatility and cleverness that the wiseacres have long declared was theirs but which lacked the proper material, atmosphere and stage demands to bring them out. There are songs and dances, with the real strength of the act lying in Jack Lait's humorous and timely satire upon the change of married human beings within the next half century. Bronson and Baldwin have a valuable piece of stage property. It should live for some time. The players and act attained wonderful popularity at the Palace where they were the biggest kind of a hit.

MARK.

"Cave Man Love" Is a Delightful Musical Comedy Turn

If you have seen "As You Were" you will like "Cave Man Love" written and produced by William B. Friedlander. The book is by Harlan Thompson, with a few dancing bits by Guy Kendall. There are four girls and one man in this turn. It is programmed as "a proposal lesson in

five scenes." The first scene brings forth a boy and a girl (Billy Rhodes and Jean Merode) the boy proposes to the girl, a pretty blonde.

He does it in song *I'm In Love With You*. She replies that she can not marry him but will love him like a sister. She exits and Rhodes appeals to whoever will listen to him, with a song called *Can't I Get Some One To Love Me?* He recalls ages gone by of proposals in which the answer always was "I'll love you like a sister." A curtain back stage opens and out comes a princess of the fairy tale species, who speaks with rather ancient words such as "dost" and "speaketh." These words are used with modern slang phrases such as "I'll tell the world I dost." It is exceedingly funny and the audience cannot help but laugh at it.

A song *When Knighthood Was In Flower*, sung by the princess (Cora Mayo) was pleasing. He proposes to her and gets the same reply as before. The curtain again opens and Miss McNeal as an Egyptian with a Cleopatra form sings *Nada* and the proposal bit is again brought forth with the same result. In the last scene of the phantasmagoria idea Gertrude Gesner as a cave girl also fascinates Billy, and she too received the pleadings of the lovesick boy vainly. She explains to him that he should use cave man methods if he wants the girls to fall for him. He carries it out on her with success and in the final of the act he uses some very rough methods in kissing the girls who formerly gave him "a cold shoulder." They then become slaves to his loving after the fatal kiss. After his dream is over and his "sweetie" returns she gets the same treatment, and, thereby, succeeds in winning her love.

The act is effectively produced, and the scenery is beautiful in every degree.

NURNBERG.

ORPHEUM BILL

Emma Trentini Heads Big Program This Week

Mme. Emma Trentini, international famous star of both grand and light opera, is heading the bill this week. Mme. Trentini arrived in this country after being absent four years. She nursed wounded soldiers on the Italian front, and has recently starred in "Whirly Gig" at the Palace Theater, London. Mme. Trentini's program consists of classical numbers and hits of her comic opera successes.

Rome and Cullen gave us some eccentric dancing. Marco Twins also displayed some stunts. Georgie Price, one of Gus Edwards' players, entertained with "A Little Bit of Everything." Keegan and Edwards, singers of syncopated songs and blues, call themselves Jazz-az-Iz and Ukeleke Ike.

Alice Hamilton offered "A Breath of Lavender and Old Lace." Howard Langford and Anna Frederick appeared in a comedy skit entitled "Shopping." Frances Pritchard, assisted by Nelson Snow and Charles Columbus, gave a very neat dance offering.

Gruber's Oriental Animal Spectacle was very clever. Topics of the Day and Orpheum News Pictorial completed the bill for the week.

A. WALKER.

(Vaudeville continued on page 560)

HEADLINER OUT OF THE 81ST STREET

Sickness Compels Blossom Seeley to Withdraw

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Paul Morton and *Naomi Glass* did nicely with their musical satire, with songs, dances and talk entertainingly blended. The *Morton and Glass* act is artistically presented, and both members of the duo show their respective stage talent advantageously. After *Harry Hines* had scored his hit, the feature film, "Back To God's Country" was shown. This picture proved a pleasing part of the entertainment, being most unusual in its theme, as well as showing some beautiful scenery of the great Northwest.

Nat Le Roy Writes for Vaudeville

Nat Le Roy, formerly of *Le Roy* and *Woodford*, who played *Orpheum* and *Keith* circuits, was stricken while on tour and compelled to retire from the profession. He has partly recovered but he is quite lame and also hard of hearing. He is uncomplainingly trying to make a living for himself and wife as a vaudeville writer in which capacity he is very clever, having written some of *Gus Hill's* successful three-act comedies now touring. *Mr. Le Roy* is an all-round writer, having graduated from the old-time variety houses where a man had to play whatever he was cast for. His address is 312 West 42nd Street.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

The Best Pal of All	Bailey and Cowan
Everybody's Buddy	Belle Baker
You Said It	Anna Held, Jr.
There's a Little Bit of Dixie in Your Eyes	Melnotte and Leedom

FAIR PROGRAM AT THE ROYAL

Bill Lacks Action with Few Exceptions

Despite the fact that many of the acts at the Royal this week are standard acts, the bill lacked the vim that is usually present in the Bronx house. The first act was *Selbini and Grovini* in a physical culture demonstration with a bit of bicycle riding thrown in.

Next was *Wallace Galvin*, who juggled eggs without breaking them. His comedy mannerisms helped to make the act amusing. The conjuring part is very interesting. *Anna Held Jr.*, assisted by the inimitable *Emmet Gilfoyle*, lacked the sparkle and fire that they put into their turn downtown. *Miss Held's* rendition of the poem depicting the battlefield of France was put across without the least bit of enthusiasm which she contributed at the other houses. They have added two new songs, *You Said It*, and *Peggy*.

Mr. and Mrs. Jimmie Barry presented their skit, "The Rube," written by *Jimmy Barry*. *Roscoe Ails* and *Midgie Miller* in a conglomeration of melody and pep were the first individuals who stirred up any excitement with their dancing and jazz band. Jazz is always interesting when played by those who know how to handle it, and *Ails' company* knows how.

Harry Mayo sang in a splendid bass-baritone voice songs such as *Who'll Take the Place of Mary*. He also delivered a mourning eulogy to "John Barleycorn." *Harry Langdon* assisted by *Cecil* and *Rose* in "Johnny's New Car" brought much applause that was deserved.

Belle Baker sang a number of new songs from the *Waterson, Berlin* song factory. The program states that the songs are written by *Bert Kalmar* and *Harry Ruby*, who are staff writers for the *Waterson* house. The songs are *In My Baby's Arms*, *Sits Around, I've Got Proof* (special) and published numbers; *Wait'll You See*, *What's the Use of Crying* and *Everybody's Buddy*. The latter song is a "gem" and *Miss Baker* sings it splendidly. The *Magleys* closed the show with their dance revue.

NURNBERG.

Engages Female Writer

Cecile Arnold, a feminine songwriter, has just been added to the *Irving Berlin* corps. In fact her ability to write a topical number was discovered by *Berlin* who is going to give her every opportunity to develop her talent. Her first number from the *Berlin* list will be *I'm Gonna Spend My Honeymoon In Dixie*.

Patricia Collinge in New Play

Patricia Collinge is to be presented by *George C. Tyler* in a new play entitled "Golden Days" at *Powers Theater*, Chicago on March 22.

DANCING ACTS AT THE RIVERSIDE

Skill and Cleverness, Grace and Beauty Give Cheery Entertainment

Enos Frasere brings gasps of astonishment and incredulity from all beholders at his death-defying deviltry on a flying trapeze, hurtling through space suspended by his heels. Apparently they are not as vulnerable as those of the late *Mr. Achilles*. *Goslar* and *Lusby* are really fine entertainers. *Miss Lusby* is as graceful in the dance as the best, and adds to the pleasing spectacle with handsome gowns. Her partner who plays the piano well, indulges in comedy patter between *Miss Lusby's* dances.

George Yeoman has a setting in a business office and delivers a laughable monologue which wins high favor. *Bailey and Cowan*, with *Estelle Cowan*, a trio of indefatigable musicians, deserve great credit for bringing such a clever setting to the stage. It is substantially a new act, and is no end pleasing.

Bessie Clayton constantly wins new admiration for her peculiar Continental style of dancing, surrounded as she is with a company of artistic masters of the art. The *Cansinos* are especially interesting in characteristic Spanish steps and well deserve to win individual honors.

Ann Gray is a pretty girl in white Grecian costume who sings the old favorite melodies, accompanying herself on the harp, and sings them as though one of the neighbors had dropped in to entertain the folks at home. Her songs are all good, her harp beautiful, and she finds no necessity of employing any theatricalism. *William Garton*, in his sketch called "The Junior Partner" is perennially funny.

Eva Tanguay is another hardy entertainer, as pleasing to her many friends as ever, and joyfully poking criticism at her jolly self. *Francois*, a pretty girl, and her clown partner close the program on stilts, leaving matters—as it were—up in the air.

RANDALL.

BUSHWICK BILL

Thomas E. Shea a Most Successful Headliner

Thomas E. Shea headlines. He has an unusual act that takes the breath of the audience. He seems to be a master at drama, and his rendition of parts of "The Cardinal," "The Bells" and "Dr. Jekyll and Mr. Hyde" are the products of finished acting.

Black and White open. This is a team of two girls in a gymnastic act. *Tameo Kajiyama*, in "Quadruple mind concentration" performs almost unbelievable feats.

Lloyd and Wells, "Gentlemen from Dixie," in a minstrel act of lots of good jokes and puns, are pleasing.

Dale and Burch, in "The Riding Master" are always popular at the *Bushwick*, and received a good hand.

Tom Lewis, monologist, follows intermission and puts across some of his own tales in his own fashion.

Elinore and Williams, in "a reel of fun" are good.

Stone and Kaliz, another popular pair at this theater, sang some nifty little songs.

Loyal's dogs finish a good show.

HUSTED.

RIVERSIDE.

Enos Frasere.

Goslar & Lusby.

Geo. Yeoman.

Bailey, Cowan & Davis.

Bessie Clayton & Co.

Ann Gray.

Wm. Garton & Co.

Eva Tanguay.

Francois etc.

By Ed Randall.

DR. PRATT'S WORK Painless Method of Improving Facial Features Observed

"When statements are made that certain stage celebrities or other prominent persons in the public eye have had their facial features improved by marvelous surgical operations in Rochester, Paris or other places, the probable truth of the matter is that the transformations have been performed right here in this institute," remarked Dr. Pratt, to a MIRROR representative, at 40 West 34th street.

"It may sound like tooting my own horn but the apparent efforts of certain outside agencies to make an in-road upon my established reputation as a specialist in face and feature transformation 'gets my goat' to use the vernacular, hence my individual enthusiasm on what the Pratt system has accomplished and what it deserves," continued the doctor.

Dr. Pratt explained some of the cases that come under his daily supervision and after excusing himself for a few minutes—a feminine patient had come in for a facial operation that would remove the sag in her cheeks, eliminate the drooping mouth corners and give her face a more perfect contour—returned and as perhaps the best way of demonstrating just what he could do, invited the MIRROR man to watch the easy and painless method employed in working a physical change in the face of the woman who had just entered. The representative complied and was amazed at the execution of the work. The patient sat in a chair and conversed freely with the doctor who made slight incisions on each side of face and almost as quick as one could say Jack Robinson the surprising feat of surgery was over and the woman stepped forth ready to go to a matinee.

We saw the "before and after" demonstration and we admitted then and there that Dr. Pratt knew his business; that he personally backed up the claims made for years—not a few comparative seasons of his special surgical work—but time that spans almost a quarter of a century.

Dr. Pratt jocularly asked his patient just how she felt and she said she felt no pain at all, that she would have come to him much sooner had she known it was going to be so easy. After the work was finished Dr. Pratt held a large oval mirror in front of the woman. There was almost an instantaneous smile as the patient saw the unmistakable change for the better. It had made her look young and had taken away an ugly frown furrow, a mouth-to-nose line and a fallen lip imperfection.

The Pratt Institute is as thoroughly and completely equipped as the best known surgical laboratory in the world. An inspection reveals the fact that one can drop in there and have Dr. Pratt perform his marvelous operations without going to any hospital where one naturally expects the proper paraphernalia and layout to be.

Dr. Pratt is a big man, has a likable personality and is "always on the job." The best part of the Pratt system is that it speaks for itself and that he is always doing business at an established stand.

NEW VAUDEVILLE ACTS

The House of David Band Is Novelty at the Palace

Ernie Young in shying his castor into the vaudeville arena as an agent doing business from Chicago headquarters went out for novelty and obtained it when he arranged with the musical mentor of the religious Community Farm at Benton Harbor to tour the theaters with his band. Now there are a million and one bands in the world perhaps but none like the *House of David Band* that is playing the Palace Theater this week. It is not their music that is the novelty. It is the long hair of the musicians, twenty in all, including an aged director who showed much vigor and vitality upon his New York debut Monday.

The long, glowing tresses of some of the men would make that well-known advertising picture of the Seven Sutherland Sisters turn green with envy. None of the men carry razors, each David bandsman letting his beard roam at random over the face and neck. So a longhaired, much-bearded array of musical males are on exhibition and as such in motley array they are a vaudeville novelty. They are all uniformed, with green and goldbraided outfits, with each man with his back to the audience when the curtain rises.

The New York Board of Health may at first be skeptical about the invading horde from the wilds of Michigan but they use soap and water and their hair is brushed so that its long strands may be seen to advantage by the audience. The band plays well, sufficiently enough to enable the fungus-growing army to hold up its trademark as a musical organization. They adhere mainly to light selections, with an occasional topical air worked in for good measure. There are few reeds in the contingent, with the brass array most conspicuous. In fact the principal cornetist and the main trombonist are prominent throughout. Once in awhile the drummer and one of the clarinetists make a try for comedy with a few incongruous "bits" and which enliven the routine perceptibly.

The Palace audience appeared to like the entire turn, hair, horns and beards, immensely. The Band will hold up in any vaudeville community as a novelty. With assured bookings, Ernie Young can afford to look the New York barbers and tonsorial artists in the face without laughing.

MARK.

"Haunted Violin" Mystifies at Alhambra

It is suggested the spirit of some dead violin virtuoso rules in "The Haunted Violin" at the Alhambra this week. The act is a challenge to Sir Oliver Lodge, and Ouija believers.

It is strictly a melodic phenomenon. The audience calls out to the man in charge the names of a song and the violin plays. The gentleman goes through the audience picking up different objects and asks the violin to tell what they are. The violin then "talks" with a tone that sounds very much like that of the voice on the phonograph.

It is a mystifying turn and is very interesting.

NURNBERG.

Bronson and Baldwin Have Diverting Stage Offering

On past performances as vaudeville workers, Percy Bronson and Winnie Baldwin were always out in front with an act that practically sold itself to the bookers of the variety theaters. They are at the Palace this week in what is a capably conceived vaudeville oddity chockful of satirical crossfire and comment that are accredited on the program to Jack Lait, the Chicago writer. The act is entitled "Visions of 1969," with special lyrics by Harry Williams and music by Neil Moret. In as short space of time permissible in vaudeville license Mr. Bronson and Miss Baldwin endeavor to show what may be happening to a young married couple fifty years from now.

The scene is laid in the sun parlor of Winnie Baldwin's bungalow roof of the Aluminum Building, New York. Science and inventions have everything changed, with the aerial form of transportation much in evidence. Aerial autos are in vogue, with a "prop" used at the finale. The entire stage is set with a special setting and upstage drop to make the time of action more impressionable. Bronson appears as the much-domesticated male, running the household in a most decidedly and impinging effeminate way. He dresses the part and sticks to the characteristic obligation as true to life as can be, changing his manner when he has tasted of a bottled libation that had been handed down by the generation that reveled in Good Spirits, especially that brand bearing a whiskey label.

At the opening Miss Baldwin affects a masculinity that is aided and abetted by mannish layouts which we have come to regard as belonging to the women who go in day and night for suffrage and leave household cares, woes and worries to the husband. Miss Baldwin dons some clothes that were left by her grandmother and each dress represented a type of "woman" popular fifty years before. Bronson works up his inebriated "bit" splendidly and handles it without becoming repugnant.

This Lait vehicle enables Bronson and Miss Baldwin as well to show the versatility and cleverness that the wiseacres have long declared was theirs but which lacked the proper material, atmosphere and stage demands to bring them out. There are songs and dances, with the real strength of the act lying in Jack Lait's humorous and timely satire upon the change of married human beings within the next half century. Bronson and Baldwin have a valuable piece of stage property. It should live for some time. The players and act attained wonderful popularity at the Palace where they were the biggest kind of a hit.

MARK.

"Cave Man Love" Is a Delightful Musical Comedy Turn

If you have seen "As You Were" you will like "Cave Man Love" written and produced by William B. Friedlander. The book is by Harlan Thompson, with a few dancing bits by Guy Kendall. There are four girls and one man in this turn. It is programmed as "a proposal lesson in

five scenes." The first scene brings forth a boy and a girl (Billy Rhodes and Jean Merode) the boy proposes to the girl, a pretty blonde.

He does it in song *I'm In Love With You*. She replies that she can not marry him but will love him like a sister. She exits and Rhodes appeals to whoever will listen to him, with a song called *Can't I Get Some One To Love Me?* He recalls ages gone by of proposals in which the answer always was "I'll love you like a sister." A curtain back stage opens and out comes a princess of the fairy tale species, who speaks with rather ancient words such as "dost" and "speaketh." These words are used with modern slang phrases such as "I'll tell the world I dost." It is exceedingly funny and the audience cannot help but laugh at it.

A song *When Knighthood Was In Flower*, sung by the princess (Cora Mayo) was pleasing. He proposes to her and gets the same reply as before. The curtain again opens and Miss McNeal as an Egyptian with a Cleopatra form sings *Nada* and the proposal bit is again brought forth with the same result. In the last scene of the phantasmogoria idea Gertrude Gesner as a cave girl also fascinates Billy, and she too received the pleadings of the love-sick boy vainly. She explains to him that he should use cave man methods if he wants the girls to fall for him. He carries it out on her with success and in the final of the act he uses some very rough methods in kissing the girls who formerly gave him "a cold shoulder." They then become slaves to his loving after the fatal kiss. After his dream is over and his "sweetie" returns she gets the same treatment, and, thereby, succeeds in winning her love.

The act is effectively produced, and the scenery is beautiful in every degree.

NURNBERG.

ORPHEUM BILL

Emma Trentini Heads Big Program This Week

Mme. Emma Trentini, international famous star of both grand and light opera, is heading the bill this week. Mme. Trentini arrived in this country after being absent four years. She nursed wounded soldiers on the Italian front, and has recently starred in "Whirly Gig" at the Palace Theater, London. Mme. Trentini's program consists of classical numbers and hits of her comic opera successes.

Rome and Cullen gave us some eccentric dancing. Marco Twins also displayed some stunts. Georgie Price, one of Gus Edwards' players, entertained with "A Little Bit of Everything." Keegan and Edwards, singers of syncopated songs and blues, call themselves Jazz-az-Iz and Ukeleke Ike.

Alice Hamilton offered "A Breath of Lavender and Old Lace." Howard Langford and Anna Frederick appeared in a comedy skit entitled "Shopping." Frances Pritchard, assisted by Nelson Snow and Charles Columbus, gave a very neat dance offering.

Gruber's Oriental Animal Spectacle was very clever. Topics of the Day and Orpheum News Pictorial completed the bill for the week.

A. WALKER.

(Vaudeville continued on page 560)

"BEFORE THEY WERE STARS"

II—Mabel Normand

BY AN OLD TIMER

Started as an Art Student and Rose to Stardom by Way of Hard Knocks—Is a Gifted Dramatic Actress—Not Afraid of Work

MABEL NORMAND (known as "the little dark haired Biograph girl" in the early days of pictures) came to New York from Atlanta, Georgia, with a definite career in view. No; not the pictures. They didn't rank very high at that time, but she felt she had the makings of a great artist and came to seek fame and fortune. Strange freaks that old Goddess plays! For she started Mabel on her career, and neglected to provide the necessary wherewithal for lessons, food and a few minor stepping-stones along the path to Fame.

So Mabel

Became a Model

and earned the vast sum of five dollars a day working for such well known artists as James Montgomery Flagg, Charles Dana Gibson, the Leyendeckers and Henry Hutt. Her beauty and freshness made her services very much in demand.

She says that the unusual has played a big part in her career. It has been the acceptance of opportunities on impulse that has helped her most. Indirectly it was the death of the late P. F. Collier, owner of *Collier's Weekly*, that led to her

First Picture Work]

She was posing for Mr. Gibson at his studio in Carnegie Hall, and the death of Mr. Collier necessitated the closing of the studio so that Mr. Gibson could get down to the *Weekly* offices. She decided to go down to the Fashion Camera, where she often made an extra five spot for posing in a new gown or up-to-the-minute hat. Alice Joyce used to work there, but was posing for the Kalem and they had quite a talk about pictures on the day of her enforced holiday.

Alice Joyce told of an opening up at the old Biograph Studio and Mabel journeyed up on the Third Avenue "L" and took the long walk across town wondering if she had not been foolish to yield to this unexpected opportunity.

D. W. Griffith happened to be on the stage and recognized in the new extra girl, a genuine "find." The first posing was in doublet and hose as a page in an historic one reeler. Miss Normand has forgotten the name but Florence Lawrence played the lead, and Marion Leonard, Del Henderson and Henry Walthall were in the cast.

The rehearsals lasted till almost midnight and Mabel went home tired out and determined that a picture career was not for her. In her ignorance she didn't know that she should have reported until released and had held up the picture, an awful thing in those days even as now! It was Mack Sennett who broke the news to her when he met her by chance a few days later and she went back to the studio to apologize, never expecting that she would have more work for the Biograph.

But she was kept busy at the magnificent sum of twenty-five dollars a week until the company went West. She was not of enough importance then to be taken along, but important enough to secure other work at the Vitagraph and appeared with John Bunny, Flora Finch, Ralph Ince and others of the old timers. Then came

Another Bit of Luck

Mack Sennett, on his return from the Coast, hunted up the little girl who had done such good work in his comedies and offered her a contract at \$125 a week—a big sum in those days and so big that Miss Normand says she decided that there must be some mistake and that the contract was probably for \$25 and the extra figure a slip of the pen! Mack Sennett must be making a joke of her and she fully expected to wake up and find that she had dreamed it all! Such was her idea of her own ability at a time when the work of "the little dark haired girl" was greatly discussed in all quarters. Perhaps that is one of the secrets of her success, for the same modesty exists today and she has little to say of her own importance and much to tell of what others in the profession have accomplished.

A well known exhibitor declared not long ago that it was too bad that Mabel Normand had gone in for comedy, that her dramatic powers were second to none and that she could give a lot of the other stars a good run for their money. Other exhibitors will agree that "Mabel Normand nights" are standing-room-only ones, and that few stars are possessed of so many admirers among screen fans.

It was

A Queer Twist of Fate

again, that made her a comedienne instead of a dramatic star. Mack Sennett is undoubtedly to blame, and yet who would do otherwise? The little dark haired girl who was assigned to play bits in his comedies did so well that she was soon promoted to leading lady. Why should he pass his "find" over to play

dramatic roles when she had been discovered by him?

Surely we all remember those old time comedies when pie slinging was the favorite indoor sport. The burlesque appealed and comedies that did not have plenty of pie throwing were considered not at all worth while. Mabel Normand played a lot of such roles and learned to be an adept at hitting the mark and dodging at just the psychological moment.

A reissue of some of those "funny" pictures would perhaps fall as flat as the property pies. The public has outgrown that sort of humor, but it has not outgrown its admiration for Mabel—pies or no pies. She has learned a lot of new arts to keep up with the modern high class comedies and learned them well—riding, swimming, shooting and a dozen other things.

She uses fewer "doubles" than anyone else in the game. If she was not so anxious to do her own "stunts" she would not have had the accidents from time to time that have laid her up. Accident insurance companies do not like to insure picture people; some of them do—under protest—but no one in the world would take Mabel as a risk. One of her worst mixups was the time that she played the part of a long suffering heroine of one of Mack Sennett's comedies out on the Coast. Among the other "cute" things that was devised for her was to be tied to a rock in the ocean and let the tide come in.

The Villain Still Pursued Her

and so did the water which came in huge waves over the rock and drenched Mabel to the skin. The audiences were particularly enthusiastic over this picture and did not know that Miss Normand not only caught a terrible cold, barely escaping pneumonia, but broke her perfectly good arm during the realistic progress of the play. Even then she didn't think of herself but was glad that the last scene had been taken so that she could rest a few weeks in peace. Mabel is a thoroughly good sport—as her many friends will testify.

Though she will not express an opinion, it must be a relief to be away from those Keystone days when one's life was in the balance during the making of every picture. All sorts of realistic perils were portrayed and one had to be absolutely devoid of fear to go through with the rehearsals. But it was excellent training, as the development of those who made their start in comedy will testify.

The New Style of Pictures

for Goldwyn has added more friends for the little star. People who did not care for comedies, and to whom the name of Mabel Normand was practically unknown, have raved over "The Jinx" and "Pinto". Her moments of emotional acting make one forget the hoyden and realize that a really great dramatic actress has been lost in the fun loving little heroine.

Some day someone will take a chance and present her in a series of

(Continued on page 557)



The charming star of Goldwyn pictures, who has graduated from slap-stick into comedy drama and bids fair to become a dramatic star.

A WESTERN PEACH CROP



This Fox Sunshine girl, you will agree, is some bear. Perhaps it should be spelled bare. At any rate—continuing the line of thought—she has been caught in a bear trap.

Marie Prevost of the Paramount-Mack Sennett comedies turns from traps to rods for her entanglements. A sea of males comes up to the surface when she goes on duty.

Al Christie, of Christie comedy fame, surrounded by a bevy of bathing girls, testifying anew to the eternal attraction of whiskers.





RAYMOND BLOOMER

The motion picture leading man who is now appearing with John Barrymore in Arthur Hopkins' production of "Richard III." at the Plymouth Theater

DRAMATIC MIRROR

LITTLE TRIPS TO LOS ANGELES STUDIOS

FLORE RAVALLS goes further than any other actress in her choice of pets. Nothing so usual as a dog or a cat, or even a snake, for her. What she likes is mice; just the plain pantry variety. She says she cannot understand why it is that women shriek and jump on chairs when the "dear little darlings" are around. *Miss Ravalls*, who is at the Goldwyn studio in Culver City, appearing in Basil King's "Earthbound," offered the other day to bring some of her pet mice to the studio with her, but her kind offer was declined in shouts of protest.

Mabel Normand is home again and is about to start work on "The Girl With the Jazz Heart," under *Victor Schertzinger's* direction. When she reached the Culver City studios she gave a big whoop and landed square on the lawn and everybody gave her a big cheer.

The Pacific Aero Club

which is composed of Goldwynites, has made great strides in aviation since its beginning a few weeks ago. *G. B. Manly*, its president, was elected vice-president of the new California Aero Club, and in addition, he is negotiating for another ship to add to the present stable. The Goldwyn players have shown much enthusiasm in flying.

Between episodes of his new serial, "The Invisible Hand," *Antonio Moreno* took a trip in his automobile from Los Angeles to Tia Juana, Mexico, to see a bull fight. Tony comes from Spain. On the way he had four blowouts, two punctures, broke the windshield and killed a dog and three chickens, but otherwise the trip was uneventful.

Now there is a school out on the Goldwyn lot at Culver City. *Sallie Sykes* is "teacher" and her pupils are the boys and girls who are appearing in the Edgar Comedies by Booth Tarkington. The laws of California require that children acting in motion pictures must have three hours of school each day. To save time, it was decided to have the

A School for Culver City Children— Mildred Davis Loses a Chauffeur— Fine Coat of Sunburn for Viola Dana

school at the studio and a teacher was furnished by the Board of Education.

David Butler, the "cheer-up boy" of the screen, isn't worrying about the high cost of living this week. Out at the Hollywood Studios, where he is making his first starring picture, "Sitting on the World," for the D. N. Schwab Productions, Inc., they are shooting scenes in which Dave eats "real" food, at the expense of the corporation. Ham and eggs, fresh milk, buttered toast, chocolate cake and other table delicacies are all on the "prop" list, so *Dave* is in pocket for his lunch, making the picture food, which is the real thing, go all the way for his noon-day meal.

Bill Hart's Next

release will present him in a somewhat different aspect than the public is accustomed to. Instead of the outdoor western character that he usually assumes, he will be a soldier just back from France. It is in this film that *Tom Santschi* will share the honors with Bill. The pair of giant actors will stage a fight that is said to be tremendous in effect. A few who have been privileged to see it at the studio preview say that everything of the kind in previous films has been put in the shade.

Viola Dana says that if the character she portrays in "Dangerous to Men," now in the making, lives up to its title, the making of it certainly is dangerous to women. She returned recently from location with a serious case of sunburn. Although distinctly an outdoor girl and used constantly to the brilliance of the California sunshine about Hollywood, and no less accustomed to the glare of studio lights, *Miss Dana* found that

the rays of the sun beating down on the sands of the desert in the southern part of the State were of a different intensity.

"Speaking in a language now rapidly growing obsolete," laughed the little actress, with some discomfort, for her face was badly scorched, "the sun around Hollywood is about 2.75, and down around the Lehman ranch, near Hueneme, Calif., it still carries a pre-war kick."

Hobart Bosworth, starring in J. Parker Read, Jr. productions, is on location at Truckee, California, for several important exterior scenes in his latest picture, temporarily titled, "Mr. McNeer."

Poor Mildred Davis!

The leading lady of the Harold Lloyd comedies has an automobile "on her hands." She had what she thought was a high class chauffeur, although she twice paid his fine for breaking the speed laws. When he was guilty of the third offense, however, he passed out of her young life. Under the laws of California a driver who breaks the law three times is barred from further operation of the steering wheel for the period of a year. And so, pending the selection of a new chauffeur, pretty Mildred has had to drive her own car. Now isn't that awful?

Lloyd Hughes' "near-twin" brother, Earl, was among the recent visitors to the Ince Studios at Culver City, California. Taking advantage of the Washington Birthday holiday, Brother Earl rambled over to watch Lloyd step through several scenes in his forthcoming production, "Wheelbarrow Webster."

The largest interior, setting ever constructed at the Metro studios in Hollywood is a representation of

King Solomon's temple that occupied one entire enclosed stage at the million dollar studios. The temple was 150 feet long, 90 feet wide and 30 feet high. It was built for the Metro production of "Old Lady 31," Rachel Crothers's stage success in which *Emma Dunn* is starred. More lights and more electricity were used for the temple scenes than Metro has ever used before for a single set.

The widely printed report to the effect that *Charles Ray* has been spending a vacation in New York City is erroneous. Ray is such an industrious fellow that his friends charge him with not taking enough time for recreation, but he did tear himself away for a trip through California before beginning his new First National picture, "45 Minutes From Broadway." Ray still has ahead of him the treat of his first visit to the national metropolis, his active life having always kept him in the west.

Having outgrown the city block at Sunset and Gower streets which *Al Christie* started as the first motion picture studio in Hollywood, the Christie Film Company has branched out and is acquiring property in the neighborhood, which may now be said to be the world's film center.

The first acquisition is three acres on Selma avenue, on which a big new stage is being built and also a street scene for a new special production which will introduce *Chic Sale* as a star.

Christie is also negotiating for another twelve acres near the present studio, which may soon spring up with mushroom buildings, indicating the trend of bigger productions.

Director *Clarence Badger's* Goldwyn company, of which the cowboy, *Will Rogers*, is the star, has returned from a long stay among the famed big trees of the Yosemite. In one of the wildest regions they built and lived in a cabin, and *Mr. Badger* reports that some magnificent views of the forest were secured for *Rogers'* next picture, "Jes Call Me Jim."



Trying to keep Sir Galahad straight in the Goldwyn property room

Well chaperoned spooning for Universal's "Road to Divorce."



(Below) Charles Ray in his latest Paramount-Artcraft feature, "Alarm Clock Andy," is even embarrassed by a butler with a benign expression. Poor Andy!



Charles Ray in "Alarm Clock Andy" (Paramount) wishes he wasn't too bashful to carry on a little flirtation at the seashore with his employer's daughter, Millicent Fisher. Millicent seems willing enough.

"ALARM CLOCK ANDY"

Charles Ray's Latest Paramount Play Is Amusing

Scenario by Agnes Christine Johnson.
Directed by Jerome Storm. A Thomas
H. Ince Production released by Para-
mount.

Andrew Gray.....Charles Ray
William Binker.....George Webb
Dorothy Wells.....Millicent Fisher
Mr. Wells.....Tom Guise
Mr. Dodge.....Andrew Robson

Charles Ray is with us again. There is always something of an event in the arrival of a new Ray picture. It brings with it all the refreshing qualities of a trip to the seaside or a summer on a farm. What the plot is about or who else is in the cast really do not matter. Ray is always Ray and can be relied upon for a thoroughly satisfying per-

formance and one that leaves a good taste in everybody's mouth.

"Alarm Clock Andy" leaves a great deal to be desired in the way of credibility. But it really makes no difference."

A redeeming feature of all Charles Ray films is the downright, genuine humanness of Charlie himself. When he plays a grocer-boy, a 'hired hand' or, as in this instance, a much abused and humble clerk, he eats, fights, sweats, suffers or makes love in the homely natural fashion a farm-hand, grocer-boy or humble clerk would do.

In "Alarm Clock Andy," a rather illogical story based on a time-worn theme, he pictures the most painful embarrassment, caused by shyness and a tendency to stutter. In the office these weaknesses continually suppress the light of sound experience and knowledge of his employer's business that would feign shine out from under the bushel. He knuckles to the authority of a so-called "efficiency expert," who has the boss believing that Charlie is a door-mat with "Welcome" written on it for anybody's feet while he—the efficiency man—was just the one to capture that big order they needed.

The scene shifts to a summer hotel, where Charlie spends his "two weeks" and a large portion of his time with the boss's daughter. Love inspires assurance, he secures the order his employer is after, is involved in a hand-to-hand struggle with his rival, the exponent of "pep," "speed" and "snap," whose name he has temporarily assumed, and later explains everything satisfactorily. There is the right sort of a fade-out, of course, to satisfy the sentimental ones.

The picture is very well directed and the supporting cast of first-rate quality. Millicent Fisher is quite delightful as the pretty young heroine, and George Webb as "William Binker" affords a good contrast for Ray.

"DEADLINE AT ELEVEN"

Corinne Griffith Is Charming in Vitagraph Story of Newspaper World.

Adapted by Lucien Hubbard from the story by Ruth Byers. Directed by George Fawcett. Released by Vitagraph.
 Helen Stevens.....Corinne Griffith
 Jack Rawson.....Frank Thomas
 Ren Masters.....Webster Campbell
 Carrie White.....Alice Calhoun
 Paul Klocke.....Maurice Costello
 Merrill.....Dodson Mitchell
 Jones.....James Bradbury
 Mrs. Martha Stevens.....Emily Fitzroy
 Lord Warburton.....Ernest Lambert

"Deadline at Eleven" is in several ways a notable production. In the first place, Corinne Griffith's beauty and delightful personality are always worthy of attention. In the second place Maurice Costello, a quondam lion of the cinema, returns to the field of his former conquests. The third point of peculiar interest in the picture is that it is a newspaper story that rings true to the newspaper world.

In this respect as in all others, George Fawcett deserves fulsome praise for his direction.

The story tells of a society girl who chooses to make her own living rather than enter into a loveless marriage. She gets a job as a reporter on a big daily paper. Through her influence the star reporter is made to see that his fondness for firewater is leading him to ruin, and a romance develops between them. One wild night he becomes involved in a murder of which he is totally innocent. The girl has been an eye witness to the crime, however, and not only clears him but scores a "scoop."

The story is in no way extraordinary. In fact during the first reel or so it is decidedly tame, but the acting and the production make up for it in the long run. Especially noteworthy is the performance of Dodson Mitchell as an irascible city editor. Miss Griffith is of course charming, and the remainder of the cast is all that could be desired.



At the left, Maurice Costello and His Honor the Cop hold a few important words in "Deadline at Eleven" (Vitagraph). Below, left, he and Corinne Griffith have a violent disagreement. Below, right, Frank Thomas saves Corinne Griffith from the ire of the city editor, Dodson Mitchell



"THE FIGHTING SHEPHERDESS"Anita Stewart Is Western Heroine in First National
Melodrama

Adapted by Frank M. Dazey from the novel by Caroline Lockhart. Directed by Edward Jose. Released by First National.
 Kate Prentice.....Anita Stewart
 Hughie Disston.....Wallace MacDonald
 Mormon Joe.....Noah Beery
 Pete Mullendor.....Walter Long
 Jezebel.....Eugenie Besserer
 Teeters.....John Hall
 Bowers.....Gibson Gowland
 The Mayor.....Calvert Carter
 The Banker.....Billie De Vall
 Beth.....Maud Wayne
 Lingle.....Ben Lewis
 The Engineer.....Will Jeffries



Above we see Anita Stewart in "The Fighting Shepherdess" (First National) engaged in her business of shepherdessing.

It is a fortunate thing insofar as final results are concerned that "The Fighting Shepherdess" is in the hands of experts. Otherwise there might be a different story to tell. Not only is the story so full of action that it taxes the ingenuity of the finest directorial talent, but the title role requires a rare type of acting to make it seem real and sincere.

Edward Jose is an expert, however, and so is Anita Stewart.

The story is more or less familiar to readers of Caroline Lockhart's novels. It tells of a girl who is the daughter of a very shady roadhouse proprietor in the Western sheep lands. She is sought after by a villainous halfbreed and would have fallen a victim to him but for the intervention of a quaint character of the neighborhood known as Mormon Joe.

In the course of time a young Eastern college man comes to town and is dared by his friends to ask the girl to go to a big town ball. She accepts his invitation and falls in love with him, as he does with her.

That night Joe is murdered and the girl is accused. She bends every effort to clear herself, but without success. Finally the halfbreed is killed and with his last breath confesses to having killed Joe.

Of course everything ends happily. The girl marries her young lover and prosperity comes to the wretched little town.

Every moment of the picture is crammed with action, but thanks to the ability of Miss Stewart and her director it moves smoothly. The supporting cast contains the names of favorites whose work is always good.



The little scene at the right would indicate that Anita Stewart and Wallace MacDonald are none too comfortable at the big town ball

Below, Eugenie Besserer would give her daughter, Anita Stewart, into the hands of the rascally half-breed in "The Fighting Shepherdess" (First National)



THIS WEEK'S BROADWAY PICTURE SHOWS

THE CAPITOL St. Patrick's Program Reveals Meritorious Arrangement

St. Patrick's Day week was ushered in at the Capitol amid pomp and ceremony that the big playhouse's program gives immense satisfaction in every sense of the word. The Capitol show has more novelty this week than any other week, according to the viewpoint of many persons attending the theater regularly.

What proved a delightful feature was "A Bit of Blarney," termed on the program Gaelic Feis (an Irish musical festival) and it was unusually well received. The operatic principals and chorus that have been presenting the big operas showed versatility in the presentment of "A Bit of Blarney."

The stage was set as though *John Wenger*, the artist and decorator, had transplanted a Killarney lake and surrounding hills from Ireland to the Capitol, *Wenger's* artistic work being wonderfully done and realistically true of the scene reproduced. In the outdoors atmosphere gather Irish folk for the festival, the principals and chorus attired in typical Irish dress, the main scheme running to sports' costumes.

First is the Kerry Dance ensemble, starting things off atmospherically, and then were the Irish pipers, the *Milton Brothers*, who reeled off a good old Irish strain that was applauded. A series of Irish jigs, reels, etc., was offered by *Lean Fitzgibbon* and *Helen McCabe*, their interpretation of the dances being a real treat. *Lily Meagher* sang *Killarney* and was rewarded with applause that had her singing another old Irish favorite. The male ensemble sang *The Low Back Car* not only harmoniously but effectively with *William Robyn* and *Eileen Curran* riding in offstage on such a vehicle, with a pony attached. *Robyn* sang *Machusla* in good voice and was vigorously applauded. The ensemble offered *Tho' Dark Be Our Sorrows* that was a fitting finale to the festival.

The Carl Laemmle presentation of another of the Stage Women's War Relief Fund pictures. "The Madonna of the Slums," showed close-ups of such well-known opera and stage celebrities as *Galli-Curci*, *Holbrook Blinn*, *Jeanne Eagles*, *Helen MacKellar*, *Ethel Intropidi*, *Luis Alberin*, *Victor Sutherland*, *John Morris* and *Jessie Ralph*. A little dramatic story was carried by the cast to a pleasing finale.

The Capitol Symphony Orchestra, *Nathaniel Finston*, conducting, played *Martha* as an overture, with a special setting by *John Wenger* that added atmosphere. It was impressively played.

A William Fox Sunshine comedy, "A High Diver's Last Kiss," was amusing in sections. A Robertson-Cole scenic, "Ghosts of Romance," was picturesque.

Following the Irish festival and the Capitol News, which showed some views of the New York Giants and Chicago Cubs in spring practice, *Mlle. Albertina Rasch* and company

Capitol Offers St. Patrick's Day Program—Chorus Singing at Rialto—Comedy Bill at Rivoli—Fine Show at Strand

offered a dancing divertissement that was one of the best things that the Capitol has had this season.

Mlle. Rasch is a finished terpsichorean artiste, graceful and artistic and has some new and novel dances that were enthusiastically applauded.

The feature picture was the Paramount-Artcraft production of "My Lady's Garter." It was full of mystery, romance and adventure.

THE RIALTO

Mixed Voices Blend Harmoniously With Orchestra

The more one sees *Hugo Riesenfeld*, the director of the Rialto, in action the more one becomes convinced that he is ever alert for originality and novelty in the arrangement of his musical programs each week. The motion world knows that *Mr. Riesenfeld* is also handling the Rivoli program but as time flies it behooves *Mr. Riesenfeld* to be continually active in his entertainment plans. His fertile brain has resulted in a musical feature at the Rialto this week.

An overture entitled "Hymn to the Sun" from the Prologue to "Iris," the Pietro Mascagni opera which was first produced in Rome in 1898, is offered and after the instruments have played the first strains of the prologue and have slowly attained intensity and volume, the chorus—*Mr. Riesenfeld* has selected mixed voices, about twenty of them—joins in, the vocal augmentation becoming more voluminous as the overture progresses. The darkness breaks and with the dawn the sun's rays are indicated by special lighting effects, the Rialto electrician doing some splendid work with the stage electric, and the orchestra and the chorus greet the arrival of Old Sol with impressive ado.

Mr. Riesenfeld has chosen some fine voices, but shows in the execution of the chorus plan that he has also used a master hand in the joint direction of the ensemble. The overture as presented by the Rialto orchestra and chorus is a work of modern musical art. The entire arrangement was enthusiastically endorsed upon its conclusion and the participants graciously acknowledged the plaudits.

Mr. Riesenfeld has the mixed voices working to advantage in another number, the chorus remaining backstage and out of sight but rendering some *Plantation Melodies* harmoniously with the results indicative that the audience appreciated the arrangement.

The Rialto Magazine layout showed some interesting views from the new collection of film weeklies while a C. L. Chester comedy, "Four Times Foiled," furnished diverting screen amusement. *John Priest* again showed his consummate skill as an

organist by playing a *Rhapsody on Breton Melodies* (Camille Saint Saens).

The feature film was the Mark Twain Paramount-Artcraft subject, "Huckleberry Finn," which held interest throughout.

THE RIVOLI

Charles Ray and Harold Lloyd Share Honors

This is again "chuckle" week at the Rivoli. A *Charles Ray* feature film and a *Harold Lloyd* Comedy were funny enough to elicit giggles, guffaws and other explosive sounds from a delighted audience.

In the feature picture—"Alarm Clock Andy"—*Charles Ray* appears as a down-trodden clerk, whose efforts to rise in the world and to overcome an embarrassing stutter, provide much amusement. The film is a Thomas Ince production.

Harold Lloyd has the faculty, somehow, of making you feel that he is really human. Or perhaps this is because he does not resort to weird or fanciful make-up. In "Haunted Spooks," without appearing to waste much effort, he involves himself in the funniest situations. And the story has an actual semblance of plot.

The orchestra, as an overture, played Victor Herbert's *Irish Rhapsody*. This piece, which contains many beautiful Irish melodies, was rendered acceptably under the direction of Conductor Stahlberg.

The Rivoli Pictorial showed part of the American battle fleet in Cuban waters. The sight of jacksies in duck suits strolling along palm-studded walks provoked sighs of envy from the winter-weary audience. Latest Parisian modes displayed on beautiful damsels confirmed the fact that knees are coming into favor. A fox farm, specimens of which were reputed to be "almost worth their weight in gold," and a disastrous "taking-off" of an airplane from a battleship, were shown.

The basso profundo of *Emanuel List* rang out with *When the Bell in the Lighthouse Rings* (Solman) and gathered in much applause. His voice is resonant and musical.

Mendelssohn's *Sixth Sonata* was given a sympathetic rendering by *Firmin Swinnen* at the organ.

THE STRAND

A Remarkable Show with Every Number a Headliner

The director of the Strand deserves much praise for this week's intensely interesting program. Every feature is a headliner, and not only the applause of the musical numbers but the attentive silence during the pictures gave proof of a most enthusiastic audience.

In the first place the Strand Topical Review had a very wide appeal, there was flying both land and sea

planes—loops, spirals, nose dives and other hair breadth stunts by the aeromaniacs—then too there were fashions, Alpine hiking, golf, etc.

The Russian Cathedral quartet, quite familiar to New York music lovers, is always welcome. The *Volga Boatmen's Song* especially was full of color and feeling and admirably performed.

Samuel Goldwyn and Rex Beach have presented another excellent picture—"Dangerous Days," by Mary Roberts Rinehart. It is a picture with an intricate plot and one which is so vivid and fresh in the minds of Americans that it is sure to be popular. *Lawson Butt* as the lead is supported by an excellent cast and *Reginald Barker*, the director, has proved himself a master of stage mechanics. A very interesting and realistic feature was performed by the orchestra during the explosion of a munitions plant.

Love, Love, Love from "Look Who's Here" was well received sung by *Eldora Stanford*, soprano.

Harold Lloyd is truly a "scream" in "Haunted Spooks." It was well chosen to follow the very stirring feature picture and the audience indulged in genuine mirth at the refreshingly clever slapstick humor. Much of the cleverness of the picture is due to the witty titles by Hal Roach.

The Strand Symphony Orchestra did not give a special number at the 2 o'clock performance much to the writer's regret.

The show is an exceedingly good one, and one which does the Strand credit.

Metro Company Busy on Big Plays

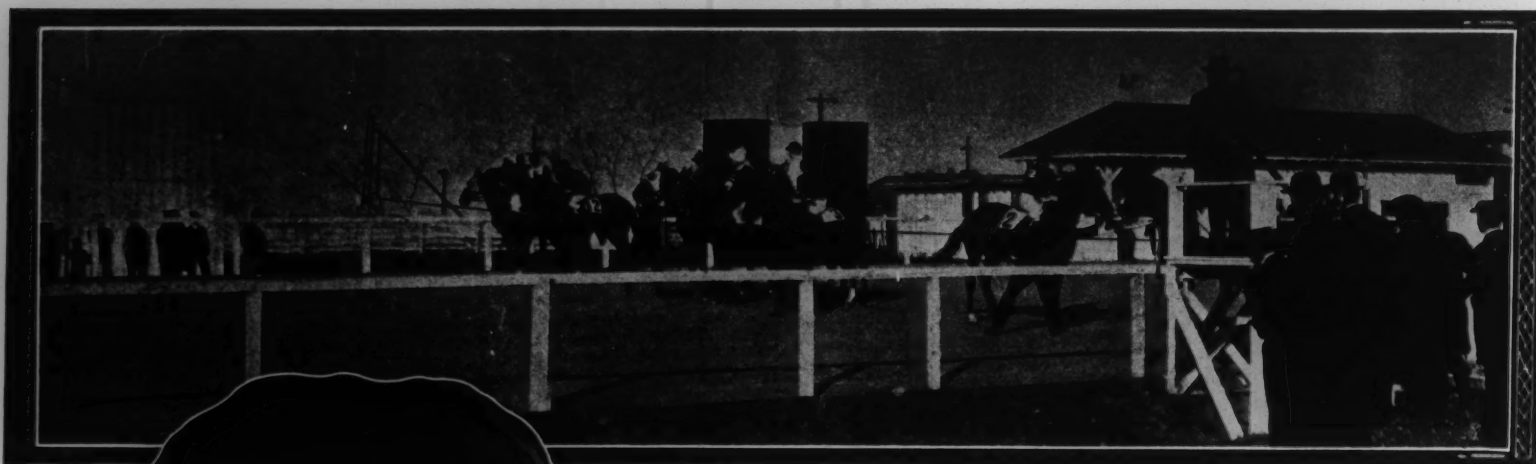
Six companies on the west coast and one in the east are getting under way at the Metro studios on the fourth pictures series of photoplays adapted from big stage successes and best-selling novels.

The series includes May Allison in Eugene Walter's "Fine Feathers"; Bert Lytell in a picture version of a colorful and gripping novel of India, by I. A. R. Wylie and entitled "The Temple of Dawn"; Viola Dana in the boudoir farce, "Parlor, Bedroom and Bath," from the stage hit by C. W. Bell and Mark Swan; Alice Lake in "An Outsider"; a second Herne play, this one by the daughter of the author of "Shore Acres," Julie Herne; a third all-star cast melodrama from the Drury Lane Theater in London, "Hearts Are Trumps," by Cecil Raleigh; Taylor Holmes in a picturization of "Nothing But Lies," by Aaron Hoffman; and Mitchell Lewis, in the first of his cinema productions of four Jack London novels, this one being "Burning Daylight."

Gets Morosco Studios

The Morosco studios in Hollywood, one of the largest and best equipped plants in the country, have been acquired by Realart Pictures Corporation. Realart will take immediate possession.

Wanda Hawley, Realart's new star, will make her first production there.



(At Top) The thrilling race on which "The Sporting Duchess" has staked everything is about to begin

Alice Joyce in "The Sporting Duchess" (Vitagraph) receives a friendly word from Lionel Pope when she most needs it



"THE SPORTING DUCHESS"

Alice Joyce and Her Associates Contribute Excellent Acting to Vitagraph Feature

By August Harris, Cecil Raleigh and Henry Hamilton. Screen version by Lucien Hubbard from play. Directed by George Terwilliger. Released by Universal.

Duchess of Desborough.....Alice Joyce
Duke of Desborough.....Percy Marmont
Major Roland Mostyn....G. V. Seyffertitz
Mrs. Delmaine....Edith Campbell Walker
Capt. Cyprian Streatfield.....Lionel Pope
Rupert Leigh.....John Goldsworthy

Vitagraph's photoplay "The Sporting Duchess," a picturization of the celebrated Drury Lane melodrama, is entertaining—emphatically entertaining.

It is worth the price of admission alone just to watch a thrilling race between the horses of the villain and the heroine. However, there is no intention to say that the rest of the picture is not also in the entertaining class. When a trio of players, such as Alice Joyce, Percy Marmont, and G. V. Seyffertitz, work in their most skillful manner, in a well balanced story, containing a logical plot—there is no room for fault-finding.

Seyffertitz as Major Roland Mostyn loves Muriel, Duchess of Desborough (Alice Joyce), but does not show any forced attentions upon the Duchess until he has Douglas, Duke of Desborough (Percy Marmont) financially indebted to him. He "frames up" with the aid of a notorious young woman of London, to separate the Duke and the Duchess.

The villain draws his strings tighter and bankrupts the Duke. An auction sale of the Duke's stables is in order. The Duchess makes her appearance on the scene and, with the aid of a friend, outbids the villain for the favorite horse "Clipdale." A few days later the big event of the year—the annual derby is at hand. The thrilling horse race then makes its appearance on the screen. "Clipdale," upon whom the Duke and the Duchess are betting triumphs, and love does the rest.

The "other woman" in the case stages a little scene for Alice Joyce's benefit in Vitagraph's "The Sporting Duchess"



"MY LADY'S GARTER"

Paramount-Artcraft Does Well With Wellknown Novel.

Adapted from Jacques Futrelle's Novel by Lloyd Lonergan. Directed by Maurice Tourneur. Produced by Famous Players-Lasky Corporation for the Paramount-Artcraft Program.

Bruce Calhoun.....Wyndham Standing
Helen Hamilton.....Sylvia Breamer
Henry Van Derp.....Holmes E. Herbert
Meredith.....Warner Richmond
Dexter.....Paul Clerget
Brokaw Hamilton.....Warren Cook
Mrs. Hamilton.....Louise Derigny
Keats Gaunt.....Charles Craig

There was no denying that the Jacques Futrelle novel, "My Lady's Garter," was a fascinating tale of love, mystery and adventure. In the Lloyd Lonergan adaptation for the screen, with Maurice Tourneur showing his skill as a master director, the Paramount-Artcraft production sustains the dramatic action and continuity well.

There may be switches here and there that do not gibe minutely with

the book but there is interest in the story and chase of the famous crook, The Hawk, who has stolen "my lady's garter," a jewelled arrangement that started international fame when an English King took a chivalrous advantage of an embarrassing moment for a lady of the court who had lost her garter by donning the adornment himself and creating the Order of the Garter. Scotland Yard's and America's best detectives trail The Hawk, who has stolen the garter from its glass enclosure in a world's display of art.

The girl in the story is Helen Hamilton, played with expression and grace by Sylvia Breamer. She not only is comely and attractive but is a good actress and works up each scene admirably.



Sylvia Breamer in "My Lady's Garter" (Paramount) returns from a dip in the sea and stops to exchange pleasantries much to the chagrin of her companion in the cart.



At the left we see the papers, a firearm, a bit of plotting, an amused bystander, and two other ingredients in the mystery of "My Lady's Garter"

"THE DEADLIER SEX"

Blanche Sweet Is Excellent in Exciting Pathe Drama at the Broadway This Week.

Adapted by Fred Myton from a story by Bayard Veiller. Directed by Robert Thornby. Produced by Jesse D. Hampton. Released by Pathe.
 Mary Willard.....Blanche Sweet
 Henry Willard.....Winter Hall
 Huntley Green.....Roy Laidlaw
 Harvey Judson.....Mahlon Hamilton
 Jim Willis.....Russell Simpson
 Jules Borney.....Boris Karloff

Blanche Sweet is an actress with a seemingly endless variety of characters subject to her call. She is a tragedian of rare ability, and a comedian with a light, sure touch. She is as deft at subtle characterization as she is sweeping in her portrayal of the larger aspects of an out-of-doors heroine. In "The Deadlier Sex" she has an opportunity to utilize nearly the whole range of her ability, from delicate humor to

thrilling physical action and adventure.

To be sure, "The Deadlier Sex" contains little that is within the bounds of ordinary human experience, but Miss Sweet makes the most incredible events assume reality. This done there is nothing left to be desired. The story is one of fascinating interest throughout.

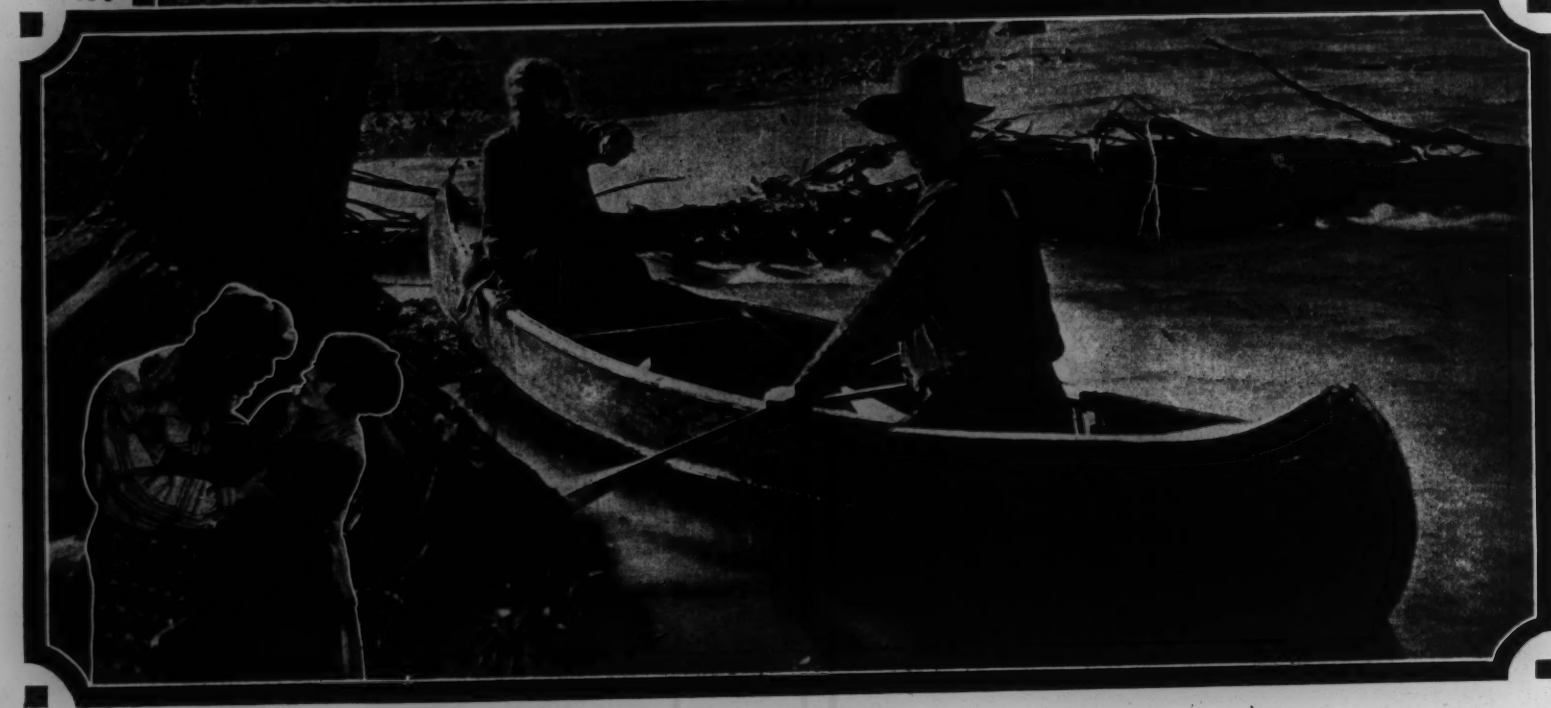
Mary Willard has inherited a railroad from her father and she is determined to protect her stockholders from the stock-juggling capitalist who is anxious to get control. Seeing no other way out, she kidnaps him and takes him to the woods of Maine. Here for the first time in his life he finds that money can't do everything. He tries to escape but does not succeed, so he puts a note in a bottle and throws it into the river trusting to luck that it will be found.

In spite of them both, he and Mary find the romantic situation irresistible and become deeply interested in each other sentimentally. But captivity tortures the man. He makes one desperate effort to get free. He turns the tables by kidnapping Mary and taking her to a cave in the hills. Here he saves her from the attack of a Canuck trapper, and discovers for the first time who she really is.

Eventually the note that he entrusted to the bottle in the river brings rescuers to him, and he vows to ruin Mary. There is a thrilling race between them to get back to the city and forestall the other's efforts, but when they arrive it is sad news that greets them. The government has taken over all the railroads and neither of them has anything to fight about. So they declare a permanent truce and succumb to Cupid.

It is a most entertaining bit of fiction, and as played by Miss Sweet and her associates is worth an hour and a half of anybody's time.

(Left) Mahlon Hamilton and Boris Karloff come to blows over Blanche Sweet in Pathe's "The Deadlier Sex." Below, she points out something to Winter Hall.



"APRIL FOLLY"

Paramount Picture of Adventure with Marion Davies

Adapted by Adrian Johnson from the novel by Cynthia Stockley. Directed by Robert Z. Leonard. Released by Paramount.

April Poole.....Marion Davies
Lady Diana Mannister.....Madeline Marshall
Mrs. Stanislaw.....Hattie De Laro
Olive Connal.....Amelia Summerville
Kerry Sarle.....Conway Tearle
Ronald Kenna.....Herbert Frank
Earle of Mannister.....Warren Cook
Dobbs.....Spencer Charters
Butler.....Charles Peyton

There is one thing certain about all the pictures that Marion Davies appears in, they contain some novelty of plot or at least some novel way of presenting an old idea.

In "April Folly" she has a story that fits her like the proverbial glove. She is a young novelist named April Poole who changes places with Lady Diana Mannister and thereby gets into the midst of an adventure. Lady Diana is being sent to her aunt in Africa with the famous Mannister diamond. Her father is afraid she will contract a foolish marriage with a penniless youth whom she loves. It is shortly before she sails that she meets April, who offers to take her place and thus enable her to pursue romance as her heart dictates.

At a beautifully staged costume ball, April overhears a plot to get possession of the Mannister diamond. In order to foil the plotters she does a little plotting herself. She writes a note stating that she has jumped overboard, and hides in her trunk. When the boat lands the news is broken to Lady Diana's aunt that her niece is dead.

But the diamond gang are still not disheartened. It is the trunk they are interested in, and not the girl. So while the family is at dinner they obtain entrance to the house and locate the trunk. But, presto, when the lid is opened April greets them with a little surprise. She thrusts firearms into their faces and delivers them to the proper authorities. Of course everything is explained and wedding bells are in the air.



Marion Davies is an adventure-some young novelist in her latest Paramount-Artcraft feature, "April Folly." At the left she is seen doing her best to keep a young gentleman from entering her state-room.

Below at the left, something has happened that has everybody on board puzzled. The entire first cabin is poking its individual and collective head out of doorways and asking what it is.

Below, Miss Davies is taking a scornful look at the gentleman who is following her.



"THE DEVIL'S RIDDLE"**Gladys Brockwell Makes Use Of Her Personality in Weak Fox Vehicle**

Story by Edwina Levin. Scenario by Ruth Ann Baldwin. Direction by Frank Beal. Photography by Sam Landers. Released by Fox.

Esther Anderson.....Gladys Brockwell
Dr. Jim Barnes.....William Scott
Potts, the Banker.....Richard Cummings
Mrs. Potts.....Claire McDowell
Arlene Potts.....Easter Walters
Paul Evers.....Nicholas Dunaew
Mrs. Frank.....Kate Price
Sam Tuttle.....Louis Fitzroy
Theatrical Manager.....Chance Ward
The Leading Lady.....Vera Lewis
The Leading Man.....Louis Natho

Gladys Brockwell has but a few opportunities in "The Devil's Riddle" to make use of her versatility. She has been cast in a role that is far from being effective. If it were not for her personality the picture would be something of a bore.

The story starts off in an interest-

ing manner when Esther Anderson, left alone in a shack in Montana around which a terrific blizzard is raging, finds outside Jim Barnes, a young doctor, almost overcome with the cold. She brings him in. After a short while the food supply runs low and Barnes star' off in the storm for Great Falls to get supplies.

In town he falls unconscious outside the home of the town banker, Potts. The latter's wife and daughter bring him in and nurse him to recovery. Meanwhile Esther, unable to stand the life she is leading, leaves her stepfather, and home and goes to town.

She meets Burt Davis, manager of



Gladys Brockwell as the poor little actress out of work in "The Devil's Riddle" (Fox) reacts to a little affection like a cat to cream



a traveling theatrical troupe, who engages her as a soubrette. Two years later Esther's company plays in Great Falls, and she and Barnes meet again. A mutual love follows, but the leading woman of the company, who long has been jealous of Esther, accuses her before the doctor of undue friendship with Davis, and a quarrel ensues.

Eventually, through the intervention of an old friend, things turn out well, and true love bids fair to run smooth for ever after in a manner that satisfies everybody.



(Above) Gladys Brockwell in Fox's "The Devil's Riddle" resorts to a horse-whip to keep her drunken stepfather in his proper place

At the right, William Scott as the young physician, tries to make Gladys Brockwell eat a bite of something. But his arm about her means more to her than food





"SOONER OR LATER"

Owen Moore's Latest Vehicle for Selznick Proves to be a Hilarious Farce

Direction Wesley Ruggles. Story by Louis Allen Browne. Scenario by R. Cecil Smith. Released by Selznick. Patrick Murphy..... Owen Moore
Edna Ellis..... Seena Owen
Robert Ellis..... Clifford Gray
Mrs. Ellis..... Amy Dennis
Charles Porter..... Mr. Breanan
Mrs. Charles Porter..... Jane Carleton

There is enough humor in "Sooner or Later" to warrant it a wide success as a comedy photoplay. It is the second feature vehicle which Owen Moore has made for Selznick. Mr. Moore's method of securing laughs is natural in every degree, for which the spectator is very thankful. He has the additional advantage, in pictures of this character, of having a personality suited to the part.

Two anonymous kleptomaniacs prowl unrestrainedly in one of the scenes, adding much merriment to the various complications. They are in no way connected with the main theme of the photoplay, but they have been cleverly interwoven into the film.

In the principal support of Mr. Moore is Seena Owen, a young lady who will bear watching. She is an excellent foil for the star. Wesley Ruggles must be complimented for his admirable directing.

Patrick Murphy (Owen Moore), a young attorney, has little use for women. But one day he meets Edna Ellis and falls desperately in love with her. His friend, Bob Ellis, asks his aid in finding his wife, who has been absent from home for a considerable length of time. He believes that she is engaged in a clandestine affair.

Patrick finds a girl whose name is Edna Ellis and who answers the description of the girl he is looking for. He immediately abducts her and takes her to Bob Ellis' home. He telephones Bob to come home and take care of his wife, with whom he is having considerable trouble. Bob returns and has scarcely any time to discover the case of mistaken identity when in walks Mrs. Ellis. The latter explains her absence and then it is up to Bob to explain the presence of the "strange woman." Bob turns to Edna to find out, but Patrick steps in with the statement that he and Edna are married. They are congratulated and Patrick convinces Edna that under the circumstances they had better get married, legally. Edna, having developed a deep affection for Patrick, accepts.



Below we see the moment in "Sooner or Later" (Selznick) when Owen Moore's ideas of woman hating comes to an end. Seena Owen is why



Owen Moore starts a mad dash down the stairs to interrupt a kleptomaniac who is practising his art in "Sooner or Later" (Selznick)

SCREEN NEWS OF THE WEEK

WILLIAM A. BRADY FILM CORPORATION FORMED Prominent Theatrical Producer to Renew Activities in Picture Field

WILLIAM A. BRADY, on the eve of his departure for Europe, gave some interesting details regarding the formation of the Brady Film Corporation, an organization which, if announcements mean anything, is likely to become one of the foremost of the producing companies.

Associated as a partner and in an official capacity with Mr. Brady will be Jules Brulatour, who is bringing into the new company both experience and capital. Work will be started April 15 in the Paragon studio, which will be used after the middle of next month exclusively for the Brady productions.

Travers Vale, associated with W. A. Brady for three years in the old

World Company during which time he directed Alice Brady, Ethel Clayton and many other well-known stars, will serve as director-general. Vale will be in charge of all productions made, and all other directors will produce under his supervision. John Cromwell, associated for many years with Mr. Brady as a stage director, has been named as Travers Vale's assistant.

The entire wealth of successful Brady plays will be filmed. "Life" will be the first play to be picturized, and then will follow "The Man Who Came Back," and the rest of the Brady dramatic output. "Life" is to have an all-star cast, and it seems likely the players will be selected from W. A. Brady's list of stars and players.

NEW THEATERS IN CLEVELAND Twenty-Five Houses to Be Built Immediately

Cleveland is making such rapid strides along the lines of theatrical enterprises that twenty-five new theaters are to be built there in the immediate future. The houses will be for the most part motion picture theaters, but two legitimate houses and two vaudeville houses are also included in the plans. The combined cost of the buildings will be more than \$11,000,000.

The two legitimate houses are the Ohio and the Shubert, each to cost \$500,000 and to seat 1500 persons. The two vaudeville houses will be the home of Keith vaudeville, one to seat 3300 and to cost \$2,110,000, the other to seat 3000 and to cost \$1,000,000. Five theaters will be built by the Marcus Loew organization at a combined cost of \$3,850,000, and fourteen other houses for motion pictures will cost in the neighborhood of \$4,000,000.

Many of these theaters are to be completed within a year, the demand for entertainment in Cleveland being far greater than can be supplied under present conditions.

Advocates Film Conservatory

M. Honnerat, the French Minister of Public Instruction, has issued a statement declaring that the French government should establish a "Cinema Conservatory," in order to put motion pictures on a par with the opera and the drama. The declaration of the Minister was received with acclaim by the motion picture interests of the country which have contended for years that the picture was an art.

Ruth Clifford with New Company

The Clermont Photoplay Corp. is the latest to enter the producing field with special features. Its first offering will be "The Amazing Woman," starring Ruth Clifford. The story was written by Henry C. Warnack, a Los Angeles newspaper man who also wrote "The Honor System."

American Buys Novels

The producers of the "Flying A" Specials have purchased the moving picture rights to "Their Mutual Child" by Pelham Grenville Wodehouse, "The Blue Moon" by David Anderson, "The Thirtieth Piece of Silver" by Albert Payson Terhune, "The Week End," by Cosmo Hamilton, "Payment Guaranteed" and "The Gamblers" by Lois Zellner. Some of these novels have already been filmed and will be ready for release following Samuel Merwin's famous novel, "The Honey Bee," in which Mme. Marguerita Sylva makes her first appearance on the American screen under contract with the American Film Company.

"The Isle of Destiny" First

The first of the new series of Character Pictures will be "The Isle of Destiny," from the popular work of Mack Arthur. Paul Gilmore, well known stage star, who was recently signed by Character Pictures, will be featured in the production and it will be his first vehicle for the company.

"The Isle of Destiny" will be produced on Oriental Island, where Character Pictures recently purchased several acres of land. Oriental Island should be an ideal location for the making of the production because of its rich tropical growth and exceptional sandy beach.

Cast of "Lucid Intervals"

Supporting Douglas MacLean and Doris May in "Lucid Intervals," the Archer McMackin story in production at the Thomas H. Ince Studios, is a cast of unusual excellence, which includes Frank Currier, Wallace Beery, Aggie Herring and Mollie McConnell, Leo White, Frank Clarke, William Courtright and Kathleen Key. Jack Nelson is directing the picture.

W. H. Crane in Metro Film

When "The New Henrietta" reaches the screen it will have W. H. Crane, veteran stage star, in the part he created on the stage. Metro has signed Mr. Crane.

"The New Henrietta" will be filmed on the Coast.

"THE EVIL EYE"

Benny Leonard Makes Debut In Hallmark Serial

Story by Roy L. McCardell. Wally Van, Supervising Director. J. Gordon Cooper, Director. Produced by Ascher's Enterprises. Released by Hallmark.
Frank Armstrong.....Benny Leonard
Benton Bruce.....Stuart Holmes
Mrs. David Druce.....Marie Shotwell
Dora Bruce.....Ruth Dwyer
Marica Lamar.....Mme. Narstini
The Money Spider.....Leslie King

Benny Leonard, champion lightweight of the world makes his debut as a moving picture star, and a rip-roaring debut it is. Because of the fact that Leonard's popularity with men is perhaps greater than any other pugilist of the present, the exhibitor, when showing his first picture, the serial "The Evil Eye," is bound to have his theater crowded with males.

But even so far as the women are concerned, this picture will arouse considerable enthusiasm on its own merits both as a thrilling serial and as a medium for the vivid personality of Leonard. The "Evil Eye" contains all the elements that provide excitement, interest, and thrills. It is overflowing with suspense caused by the amazing escapes of the hero and heroine, and the action is of a kind that brings you to the edge of your seat and keeps you there.

Benny Leonard's contribution to the film, in the part of the hero, is very good for one with so little experience. His characterization is quite colorful and executed with a bit of skill. His facial expressions might be a little more vivid.

Stuart Holmes was fascinating as Benton Bruce, an adventurer. Ruth Dwyer made a winsome heroine.

The plot concerns that Money Spider, the mysterious and malignant master mind of the underworld. He is the moving force of the conspiracies that are thrown in the way of David Druce, a bank chairman, who has in his possession some valuable bonds that the crooks are after. His daughter is captured and held for ransom—for the bonds. Frank Armstrong (Benny Leonard) takes upon himself the task of saving and rescuing her.

J. Gordon Cooper has not overlooked any details in the directing. The photography is beyond criticism, the exteriors standing out most conspicuously.

NURNBERG.

June Caprice on Tour

June Caprice left Tuesday, March 16 for Knoxville, Tenn., to start on a tour of the Southern Loew Theaters, appearing in person three days in each house as guest of Marcus Loew. Extensive plans have been laid far in advance for the reception of Miss Caprice in the South, and various civic and social events are planned for her.

First Chic Sale Picture

Al Christie and Scott Sidney are co-directing on the production "The Smart Aleck" by Irvin Cobb, the first of a series of pictures featuring Chic Sale. The star is surrounded by a cast which includes Colleen Moore, Walt Whitman, Colin Kenny, Bert Woodruff, Lydia Yeaman, Titus, J. P. Lockney and others.

IS THAT SO!

Anne Cornwall, who was seen with Lionel Barrymore in "The Copperhead," will be featured hereafter by Universal.

Fritzie Brunette, who has been J. Warren Kerrigan's leading woman in his last four features, will occupy the same position in his next picture, "The House of Whispers."

Ann Forrest's work in the Goldwyn production of "Dangerous Days" has earned for her the place of leading woman with Tom Moore in "The Great Accident."

Montagu Love and Pedro de Cordoba will support Alma Rubens in the forthcoming Cosmopolitan Production, "The World and His Wife."

Roger W. Fowler, of Fowler Films, and his staff have gone to Fentress, Virginia, heretofore undiscovered as a movie "location," to stage a rural screen comedy entitled "Unscrambling Egbert."

William Worthington, director of "The Silent Barrier," first of the series of Louis Tracy Pictures to be put in production by Louis Tracy Productions, Inc., of which C. C. Burr is producer, returns this week from Lake Placid, where the Swiss mountain scenes of the picture have been filmed.

Leah Baird left last week for Los Angeles, where her next production, not yet named, will be filmed. She will take possession of a chalet bungalow already leased for her.

Norman Selby, known in his ring days as Kid McCoy, has been cast for an important part in Robert Warwick's current starring production for Famous Players-Lasky, an adaptation of Charles Hawtreys play, "The Man from Blankley's."

William R. Dunn, who played the villainous cousin in "Respectable by Proxy," is cast in a similar role in "The Blood Barrier," J. Stuart Blackton's next production. "The Blood Barrier" was the last screen story written by Dr. Cyrus Townsend Brady before his death.

Harry Chandler and William B. Laub have sold the picture rights to their farce-comedy, "Five Hundred Pounds, Sterling," to the Foundation Film Corporation. They also wrote the story for "The Dream of Fair Women" recently released by the same organization.

Wm. V. Mong will shortly be seen in C. E. Shurtleff's adaptation of Jack London's story, "Burning Daylight."

Glenn Anders, recently seen in "Civilian Clothes," is to "trip the light fantastic" in Victor Herbert's new musical comedy, "Oui, Madame." He has had to turn down a flattering offer from the Selznick Film Corporation as he will be unable to devote time to the screen until rehearsals for the stage production are completed.

Francelia Billington has been engaged by William Fox as leading lady for Tom Mix in "No Limit Carson."

Margaret Loomis is Bryant Washburn's leading woman in "What Happened to Jones," a current Famous Players-Lasky production. She will also play the leading feminine role in William de Mille's next special production for Paramount Arctcraft.

SCREEN NEWS OF THE WEEK

Get More Plays

"A Celebrated Case," the famous melodrama by D'Ennery and Cormon, has been acquired by the Famous Players-Lasky Corporation and will be produced by that organization as a Paramount Artcraft special. The play deals with the days of the Pretender in France at the time of the Battle of Fontenoy.

George Barr McCutcheon's "The Husbands of Edith" has been purchased by the Famous Players-Lasky Corporation as a vehicle for Wallace Reid.

S. L. Rothapfel Active

S. L. Rothapfel has bobbed into the center of local activity again by an announcement from Wilmington, Del., that he is personally supervising the building there of the Palace Theater, which is to cost about a million dollars. It is understood that Rothapfel will be its managing director when completed. The Stanley Company of Philadelphia is building a new vaudeville house in Wilmington. Other theaters being erected there are the Strand and the New Victoria.

WHITMAN BENNETT TO BECOME PRODUCER

Famous Players' Executive to Enter Field of Stage and Screen Production

WHITMAN BENNETT, for the last two years production Manager of the Famous Players-Lasky Company, announces his resignation to become effective as soon as office matters can be adjusted. Mr. Bennett intends to go into the business of picture producing and legitimate stage producing for himself under his own name. Arrangements have already been made for certain subjects and artists, and for the releasing connections.

In the matter of the legitimate stage producing, Mr. Bennett announces that he has already purchased his first play, "The Great Desire," by Leila Burton Wells, which will be produced out of town in August and in New York City at one of the Shubert Theatres, on or about

Labor Day. Before entering the film business, Mr. Bennett was for five years associated with the Shubert Theatrical Company, acting for three years in the capacity of General Press Representative.

In leaving Famous Players-Lasky, Mr. Bennett states most emphatically that there has been no friction of any kind whatsoever between the executive officials of the corporation and himself.

Mr. Bennett has been associated with Famous Players for about six years, beginning as press agent for the old Lasky Company, when the offices were in the Longacre Building.

The first year for the new Bennett Company will be taken up with a limited number of pictures and plays.

\$10,000 for Dog Star

Ten thousand dollars for a dog! This is an authentic offer made by C. E. Shurtleff, president of the C. E. Shurtleff, Inc., to J. H. Scott, of Long Beach, Cal. According to the agreement, the animal in question is to be educated and trained and ready for delivery in the course of twelve months. The specifications as drawn up by the bidder are stringent—it must be so—for the educated canine is to play the stellar role in an adaptation of Jack London's novel, "The Call of the Wild."

New Comedy Series

The National Film Corporation announces the addition of a new series of comedies to their growing list of releases, in which Edward Flanagan and George Edwards will be featured.

The Flanagan and Edwards comedies will be of two reel length and are to be filmed under the direction of Harry Edwards. Edwards, while young in years, is one of the oldest comedy directors in the business. He has had wide experience, having started with Al Christie.



In the circle Robert Warwick in the Paramount-Artcraft production of "Jack Straw" revels in his decorations. Above, left, Mae Murray in "On With the Dance" (Paramount) has

her lace mask snatched from her face. Above, right, a trellis of roses and girls from National Picture Theaters' big feature production entitled "Blind Youth"



CLAIRE ANDERSON

Whose blonde beauty is a strikingly effective addition to the Universal picture, "The Girl in Number 29," in which she is appearing with Frank Mayo

DRAMATIC MIRROR



DRAMATIC MIRROR

DOROTHY PHILLIPS

Star of Universal-Jewel pictures, whose last production, "The Right to Happiness," directed by Allen Holubar, has proved one of the greatest successes in motion picture history



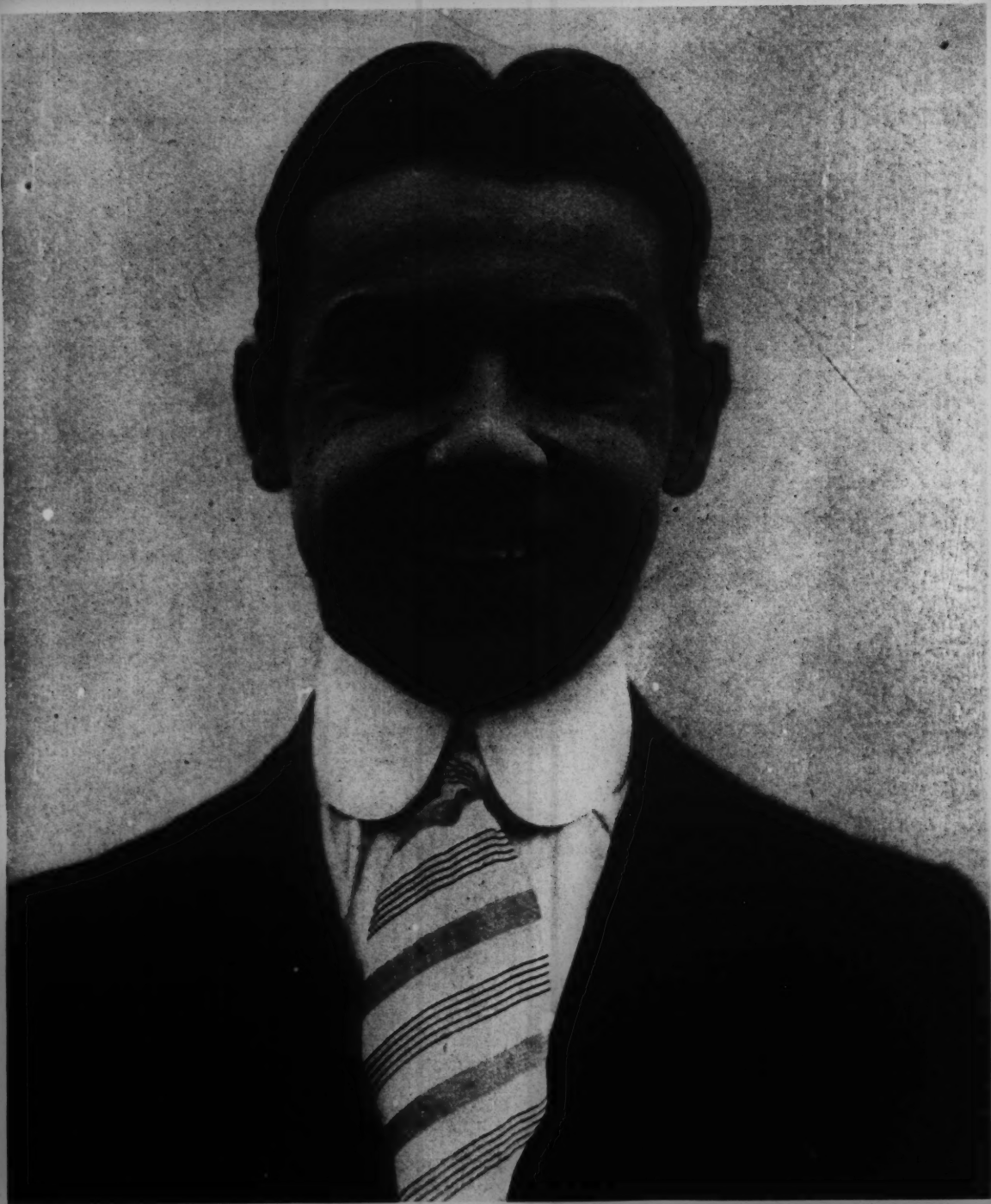
SYLVIA BREMER

*Who plays the lovely heroine of
"My Lady's Garter" in the Paramount
production of that popular novel*



MAY ALLISON

*One of the most popular stars on
Metro's fast growing program*



JOHNNY HINES

*With his infectious grin is taking the title-
role in Charlie Burr's very successful
"Torchy" comedies from the stories
by Sewell Ford*

ARTHUR GUY EMPEY—Who Put the "Pep" in Pictures

THERE is nothing half-hearted Empey's program of life. To in any part of Arthur Guy those who know him well and to those who come in contact with this wide-awake, enterprising advance agent of American hustle and bustle, he is the full personification of that emphatic and much-used slang phrase "th' lil' ol' pep." It is doubtful if there is anyone who better exemplifies a human dynamo in the writing, directing and manufacture of motion pictures than this same breezy, do-it-now Guy Empey. It is Guy Empey now without the Arthur, although it was not many moons ago that he was more familiarly known as Sergeant Arthur Guy Empey.

Empey impresses one as a red-blooded "100 per cent American chap who is trying hard to grow up but the world won't let him. Perhaps that is due to his inclination

A Living Dynamo of Hustle and Bustle—Holds High Honors in School of Experience—Heart and Soul in His Books and Pictures

to poke raillery and fun at everything that runs into a serious groove. This was made evident recently when it came to writing the titles for his newest film feature which will soon strike the screen under the brief caption of "Oil." Empey is the star, though he will not say he is, insisting that there are three stars as far as the male contingent is concerned. He plays a comedy role and throughout there are slang titles, each good for a laugh.

Right Here We Declare

Empey is not a man-killing, eat-'em-up person upon being interviewed.

On the contrary, he is willing to discuss any problem dealing with the suppression of anything the least bit un-American, hates a Bolshevik worse than poison, is watching every move the administration makes, studies politics when he has a second to spare, believes that the country should take care of the soldiers who were crippled by the war, is enthusiastic about sports, would rather write than eat, is a film devotee in every sense of the word, and plans to make his next picture just what he wants it to be for it is being made with Empey's money, under Empey's direction and with the story from Empey's pen.

Empey Puts Emphasis

into the fact that he is making a big effort on his next picture regardless of cost and regardless of time. "I am in no rush," he says, "to turn out a half dozen or so during the year. I am now able to put on a picture the way I think it should be put on, I am in the producing business to make pictures entirely different from anything heretofore bearing the Empey trademark. I am going to burn all bridges behind me and what I shall produce will be written by me and directed by me although I may quit the acting end of it before long."

We asked Empey what was his particular hobby. He quickly replied: "Writing. I would rather write than eat, and I mean every word of that. I am also greatly interested in continuity writing. I have specialized in it so that now continuity is sort of second nature to my writing inclination."

I Am Now Engaged

in writing a big story. I think it is big, anyway it is the biggest thing I have tackled in writing. The title will be "The Madonna of the Hills."

"No more war stories. Why, not only is the war theme passé but even the wounded soldier in uniform is no longer the center of interest. Not that the poor boy is seeking adulation, but he is deserving of more solicitation to his welfare than he is getting at present. I am through with war stories and that reminds me that I shall dedicate my next work to the million authors who say they wrote 'Over The Top' and the rest of my books."

Empey Was Not Born In

New Jersey as the general impression runs, due perhaps to the fact that when he started his war experience he was living in New Jersey. "No, I was born in Ogden, Utah, but have been around the world and in so many places that it is easy for one to imagine any old place is good enough for a birthplace. True if that 'old place' is the United States. While I am for America, first, last and all the time I hold a dear spot in my heart for a lot of the boys with the Allied countries whom I met during the war. They were game clean through!"

We asked: "To what main thing do you attribute your success?"

Empey replied: "To looking at things in the human way. I have never regarded picture audiences or book readers as 'boobs.' I always believe in treating them as people of intelligence. I have no ambition to be a star. I went into the making of pictures to 'give 'em their money's worth.'"

Guy Empey convinced us that he is sincere, earnest, an indefatigable worker, and has a wide streak of humaneness and companionability. His success in writing books and producing pictures has not turned his head in the least.

He is an interesting person and has a wonderful memory that is now serving him well after all the years of hard knocks, travel, excitement, war and adventure by enabling him to store up a financial nest egg as well as popularize himself as one American "pep" artist who has made good and intends to keep on making good.



Here are some celebrated baseball pitchers who played with Guy Empey's Treat-Em-Rough nine for wounded soldiers' benefits: Rube Benton, Carl Mays, Guy Empey, Poll Perritt, Jeff Tesreau and Jimmy Clinton





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FUN FROM THE FILMS

ONLY two kinds of animals sleep standing up—horses and telephone users.—(Evening Mail—Tom Bret's Topical Jazz).

Personally we have nothing against the new British Ambassador, Sir Auckland Geddes, except we don't know what his name is.—(Dallas News—Topical Jazz).

Mrs. Newbride—Have you any chickens, sir?

Butcher—Yes ma'am, nice and fresh.

Mrs. Newbride—Well, cut out the croquettes and I'll take them with me.—(Topical Jazz).

Lem Watkins sez the Americans gave the Bolsheviki souvenirs that would last a life time—soap.—(Topical Jazz).

The high cost of livin' is gettin' serious. A gent died from starvation in a New York restaurant because he had only twenty dollars in his pocket.—(Topical Jazz).

Cy Hawkins is kinda sore at the government. He was gassed and shot and lost his job and now the draft board sends him notice that he's been exempted.—(Topical Jazz).

John Burke sez liquor is a curse—ever since prohibition went into effect.—(Topical Jazz).

Governor Edwards of New Jersey wants his near beer nearer.—(Topical Jazz).

Constable Hi Heller has quit eatin' onions. He's been appointed breath-smeller for the Anti-Saloon League.—(Topical Jazz).

Another ad in our town paper sez "A widow with a fine orchard would like to meet a gentleman with an apple press. Object—cider."—(Topical Jazz).

Oh boy! Remember when you could buy steaks every Sunday?

When people were married for life, And when a girl was considered "awful" if she talked to a traveling salesman?

Oh boy! Remember?—(Topical Jazz).

The saddest moment in a telephone girl's life—when all the wrong numbers are busy, and she has to give you the right one.—(Universal Laughographs).

I know a very remarkable man—he saved enough during the year to pay his income tax.—(Universal Laughographs).

Statistics are wonderful. If all the pies made in this country in one year were placed in one pile—they would fall over.—(Universal Laughographs).

There are only two kinds of women that I don't understand—Blondes and Brunettes.—(Universal Laughographs).

What is the use of Sir Thomas Lipton trying to lift the cup? He won't find anything in it if he does.—(Universal Laughographs).

Most of the English Kings have had a little Scotch in them.—(Universal Laughographs).

There was once a man who never lied to his wife. He died a bachelor.—(Universal Laughographs).

Ever notice when a creditor calls you up, the telephone service improves wonderfully?—(Beaumont Journal—Topics of the Day).

When Governor Edwards signed the 3.50 per cent beer bill the pen scratch was heard across the continent.—(Brooklyn Standard Union—Topics of the Day).

The ouija board says Bryan will be the next president. We know all along that fool board would prove to be a fake.—(Wichita Eagle—Topics of the Day).

The average man is a good deal like a pencil. To make his mark he not only has to be sharp, but he has to be pushed.—(Boston Transcript—Topics of the Day).

"Well, well, that's a frightful case. What made you marry fourteen wives?" asked the judge. "Well, your honor, I didn't like the number thirteen."—(Jefferson (Tex.) News—Topics of the Day).

"Have you heard anything about a machine for telling when a man is lying?" "Sure, I married one!"—(Washington Star—Topics of the Day).

Helen Blazes had a lucky escape from serious injury last week when she alighted from the trolley backwards and fell on her own responsibility.—(Montour Falls (N. Y.) Press—Topics of the Day).

The old-fashioned boy who used to put a book in the back of his trousers when he expected a whipping, has traded his geography for shock absorbers.—(Youngstown Telegram—Topics of the Day).

"What passed between you and your wife in the quarrel?" asked the judge.

"A flatiron, a rolling pin, two plates and a kettle," replied the battered-up husband.—(Item, Richmond, Ind.—Topics of the Day).

"Gimme three cigars."

"Strong ones or mild?"

"Gimme the strong ones. The weak ones always bust in me pocket."—(American Legion Weekly—Topics of the Day).

Dear Beatrice:

"How shall I treat a young man who always kisses me on the porch?"

What d'ye mean porch?—(Tulips, Buffalo Evening News—Topics of the Day).

"What's the difference between an old man and a worm?"


"No difference. Chickens get them both."—(Gargoyle—Topics of the Day).

"Is your husband a sound sleeper?"

"Sound? I should say so. The sound he makes can be heard for half a block."—(Brooklyn Citizen—Topical Tips).

Saleslady—Do you want these stockings for your wife, or do you want something more expensive?—(Topical Tips).

WANTED FIREMAN—City Fire Department. Must be a good domino player.—(Topical Tips).



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"BEFORE THEY WERE STARS"

(Continued from page 534)

features along an entirely different line, and they will succeed. Perhaps this is a future plan of the Goldwyns. The transition from farce comedy to high class drama is too sudden to be accomplished in a hurry. These fine comedy dramas may be just the connecting link.

Mabel Normand is in a class by herself. Her name suggests no other screen actress for no other is doing the sorts of plays that she is. While there are many ingenues, many vampires, many character actresses, she has no competitors in her particular sort of plays.

There has been no mention of her future appearance on the stage but undoubtedly she would be an excellent bet. Many stars are contemplating a dip into stage work now that so many of their number have made hits on Broadway, and Miss Normand, with her good speaking voice, excellent presence and charming personality (not to forget her good looks!), might easily fall in line.

Her work in "When Doctor's Disagree" a recent Goldwyn, shows

Cleverness as Pantomimist

She cold creams her face—giving it a clownlike effect and makes those shapely arms look long and badly proportioned. She is an awkward country girl and just as in "Pinto" she wears her clothes without grace and then is transformed into a society butterfly with clothes of the latest pattern. There are moments of pathos in both pictures and she switches from fun to sadness in the twinkling of an eye. She is never at a loss and her personality dominates every scene.

A Westerner by Adoption

she revels in that wonderful California weather and doesn't have time to get to New York often. The Coast colony have plenty of good times to amuse them and do not find New York indispensable. A far cry to stardom from Atlanta, Georgia, to Los Angeles, and from art school to a picture studio. Yet every step of the way has been built up by hard work and the keenness to recognize opportunity and the willingness to work hard and faithfully.

So many dream of careers with no hard places along the way. The minor details do not appeal to them

and they are over anxious to get to the top. How many would-be stars, failing to progress, would bide their time and take what presented itself? Many of those who talk longest and loudest about the injustice of the film business and the unwillingness of directors to give newcomers a start would not be willing to work as hard as a lot of those who have made names for themselves.

Mabel Normand, realizing that she had not the money to accomplish her first ambition did not rave about the injustice of life but got some work that would keep her eating regularly and was on the alert for an opportunity to succeed. From posing—and the work is not easy—she stepped into extra work (and that is not easy either) and when that ceased, looked about for another place. She had youth and good looks, two essentials, but the pluck and hard work helped a lot, too.

If Charles Ray's story last week read like a sort of Horatio Alger book, Mabel Normand's is a fairy tale. The old time fairy tales had more behind them than appeared on the surface. Fairy gifts were freely bestowed but the wise wand wielders knew the right persons to elect to fame and fortune. You remember that the lazy were never rewarded while the good and the industrious came out ahead every time. It makes one tired to hear that "Luck" is responsible for success in the world. Not a word of truth in it. Maybe it helps a little but ask anyone who has GOT THERE and they will tell you a lot about the hard knocks on the way. If they haven't had any, take some of the things they tell you with a grain of salt!

One of the biggest newspaper editors in town said one day that he had just met a remarkable woman. She had never had a rejected manuscript in her life! And he put her down for just what she was—a bluff. There are many bluffs in the picture game and they tell all kinds of stories, particularly to interviewers. Mabel Normand is not that kind. Her simplicity and lack of conceit are two real marks of greatness, and to quote the words of a foreign admirer at a recent Goldwyn showing where Mabel was monarch of all she surveyed, "VIVA MABEL!"

Whitechapel Types in "Determination"

United States Photoplay Corporation has contracted with Coster Dan and Coster Neilan, who will bring three other costers with them to appear in the Whitechapel Scenes in "Determination." "Buck the Preacher" and "Mary the Saint," two former notorious thieves are, also, under contract to come over from the other side. They will leave about the first of July and a bond will be filed with the Treasury Department if it is necessary.

This will be the first time in the history of any Whitechapel story that the real Whitechapel characters will appear. It was through the influence of Capt. F. F. Stoll with the Federal Government and his former connection with Scotland Yard that he was able to get these types.

"Democracy" Completed

"Democracy" or "The Vision Restored," a ten-reel screen drama with a punch and a purpose, has been completed, under the direction of William Nigh, at the Thomas A. Edison Studio in New York City, according to the announcement of Lee Francis Lybarger, president of the Democracy Photo-Play Company. "Democracy" was conceived by Mr. Lybarger, who retired as president of the International Lyceum and Chatauqua Association of America to produce it. Nina Wilcox Putnam collaborated on the scenario.

Nancy Deaver, New Star


When Mayflower's production of "The Law of the Yukon" makes its appearance as a Realart special, a new leading woman will make her screen debut. She is Nancy Deaver.



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THE EDITOR
RIDGEWOOD, NEW JERSEY

WHERE THE SHOWS ARE PLAYING ON THE ROAD

CINCINNATI: LYRIC—The Shubert "Gaieties of 1919" had beautiful scenery, good looking girls and some pleasing songs to recommend it. Several specialties, particularly those contributed by Al Shayne were full of pep, but the one great thing that was lacking was a singing principal and a chorus that could vocalize. Business was fair, but not phenomenal. **GRAND**—"Angel Face" pleased good sized audiences March 7-13. The opening Sunday night was delayed until a late hour on account of bad railroad service, but the audience stayed till after midnight and seemed in a happy mood on the homeward stretch. George M. Cohan's "A Prince There Was" follows at the Grand and McIntyre and Heath at the Lyric.

INDIANAPOLIS: ENGLISH'S—"A Prince There Was," with Grant Mitchell in the leading role, whose work stood out prominently in a company of excellent players, was one of the choice attractions of the season to only fair business. Jessie Ralph was a constant joy as Mrs. Prouty, the landlady. George Parsons and Ernest Stallard added much to the enjoyment of the evening. "Follies" week of March 15; "Ben Hur" week of March 22. **SHUBERT MURAT**—"Up in Mabel's Room," with clever Julie Ring and a fair cast, pleased those who cared for that kind of entertainment. "The Unknown Purple," George Probert week of March 15.

LONDON, CAN.: GRAND OPERA HOUSE: "The Passing Show of 1918," 13-14 played to big business at advanced prices and was thoroughly enjoyed. Real comedians and singers, a large company, elaborate costumes and stage settings made up one of the most satisfactory performances ever seen here. Coming: Tyrone Power in "The Servant in the House" 20-21. These are samples of the companies to be brought here by the "Trans-Canada Theaters," the new owners of the Grand, and judging by London's past reputation as a good show town, there is no doubt that the patronage will justify the quality of the bookings. **Webbe**.

NEW ORLEANS-TULANE—Richard Carle in "Sunshine," is continuing his triumphant progress. He has surrounded himself with a very capable cast, Miss Rambeau having one of the best voices heard here this year.

PHILADELPHIA: FORREST—"Listen Lester," with Ada Mae Weeks, playing its third week. **GARRICK**: Ed. Wynn's Carnival brought forth much favorable comment from the press. Lillian Fitzgerald, next to the star, is the outstanding hit of the show. **BROAD**—Eugene O'Neill's play, "Chris," is a play of the sea and sea-faring folk. Emmett Corrigan, Lynn Fontanne and Arthur Ashley head the cast. **CHESTNUT ST.**—Last week of the G. M. Anderson's "Frvivities," "Fifty-Fifty" with Herbert Corthell, March 22d. **SHUBERT**—"Take It From Me" is a big hit. At the first matinee the S. R. O. sign was up, and the show went over with a bang. Zoe Barnett, Fred Hillebrand, Douglas Leavitt, James Dyrenforth and particularly Alice Hills, gather in the laughs at break-neck speed. **LYRIC**—We enjoyed William Hodge in "The Guest of Honor" because we enjoy William Hodge. Little

Bobby Clark showed much real talent as the small son. Jennie Lamont played an Irish house-keeper excellently. **ADELPHI**—"Up in Mabel's Room" has brought forth various comments, some rather unfavorable ones. But they all agree that—good taste or bad—the audience seems to enjoy it uproariously. **WALNUT**—Last week of "Seven Days' Leave." "The Better 'Ole," with Charles Dalton as "Old Bill" March 22d. **PHILADELPHIA**—It is announced that this theatre will reopen with Victor Herbert's latest (March 22d), "Oui, Madame," featuring Georgia O'Ramey, Harry Kelly, May Thompson, Emmy Niclas and Dorothy Maynard are in the cast.

PITTSBURGH, PA.: NIXON—The advance sale of seats for Ben-Hur was enormous and capacity houses greeted the splendid cast on the opening night. "Three Wise Fools" is booked here next week. **ALVIN-SHUBERT**—Irene Franklin, a great Pittsburgh favorite, opened to a big house here in "Always You." The next bill is "Tumble In." **PITT-SHUBERT**—E. H. Sothern and Julia Marlowe gave a splendid week's program of Shakespeare. "Twelfth Night" opened to an appreciative audience. "Too Many Husbands" is next week's offering. **DUQUESNE**—"The Better 'Ole," is in its second week here and has been well received. "The Revelations of a Wife" follows.

SAN FRANCISCO: COLUMBIA—Margaret Anglin in the second week in "The Woman of Bronze." **CURRAN**—"Maytime" is attracting full houses and pleasing. **CASINO**—Will King in "Win-some Winnie."

TORONTO: ROYAL ALEX-ANDRA—"The Unknown Purple" played to splendid business and a very satisfied attendance at that. George Probert is excellent, also Benedict McQuarrie, Vivian Allen and Marion Rogers. **PRINCESS**—Eddie Leonard in "Roly Boly Eyes" drew fairly good attendance. May Boley, whom we haven't seen in years, is excellent. **GRAND OPERA HOUSE**—Fiske O'Hara in "Down Limerick Way," opened a two weeks' engagement to crowded attendance. Mr. O'Hara has a large following and always does good business.

WASHINGTON: NATIONAL—Chauncey Olcott, the current week's attraction, March 15, presents "Macushla" to a big success. The week before Charles B. Dillingham's splendid production of the musical comedy, "The New Dictator" secured a pronounced hit with large audiences, the past week. **POLIS**—Marie Dressler after three years' absence from the local stage revives her musical success "Tillie's Nightmare" opening Sunday to big audiences. **BELASCO**—"Mimi," a new musical comedy of Parisian life by Adolph Philipp and Edward Paulton is a first-time presentation, opening with success. "Not So Long Ago" fared extremely well during the engagement just closed. **GARRICK**—The Washington Opera Co. with professional support presented "Il Pagliacci," "The Secret of Suzanne" and "Faust." "Little Miss Charity," Edward Clark's musical comedy scored strongly last week as a sure winner.

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Moulin Rouge

To get into the Moulin Rouge, one must descend a stairway from the level of the sidewalk. The descent reminds one of that restaurant sign which said, "Coffee and Rolls Downstairs, 15 cents." However, the interior of the place is far different from what must have been the insides of that place with the advertisement. Flagons of Brown October Coffee take the place of the wine that used to be red within the cup, and folks with a penchant for the dance repair to the Moulin Rouge with unabated zeal.

Reisenweber's

At seven-thirty and at eleven-thirty each evening, Max Rogers stages a revue in the main dining room called "Saucy Bits of 1920." It is quite a little different from the ordinary run of cabaret entertainment, and inordinately pleases everyone who witnesses a performance. The most noteworthy "Bit," and it is far from saucy, is the duet singing of Ida Heydt and Mario Villani. It is seldom that real opera excels the beauty of tone and harmony produced by these two. Miss Heydt has a truly splendid voice, and Reisenweber's is indeed fortunate in being able to provide such entertainment.

Bal Tabarin

One of the real swagger places of Town, one that throws no end of swank, is the Bal Tabarin, a second-story grotto of rare beauty and merit. Lucky is the girl whose swain takes her to the Bal Tabarin for a sup and a jig. Happy are the throngs that foregather at the board, and blithe and merry is the music that accompanies the meal or the dance.

There is no finer dance floor on this or any other side of the Ozark Mountains.

Murray's Roman Gardens

In the midst of the theatrical jungle on Forty-second street, is Murray's Roman Gardens. It is quite *au fait*, quite *pomme de terre*, when in the Roman Gardens, to do as the other gardeners do; and the others all dance. In this regard, the modern Gardens put it all over the original source of amusement, for dance music of soft and lilting strains comes from behind the proverbial potted palms. One cannot but think of the glory that was Rome when in Murray's Gardens, and it is hard to realize that the old-timers were without such music, harmonious orchestration dating but from the Middle Ages.

Lakewood

The Capitol Theater Building is becoming well known because it houses the sumptuous offices of the **DRAMATIC MIRROR**. It is also very handy to the Lakewood Restaurant across Broadway. At meal time, an agile party can dash through the torrent of taxicabs flowing rapidly up and down Broadway without personal injury of any sort, and reach the haven of the Lakewood Restaurant. Unlike some places of large dimensions, the Lakewood is a jolly sort of place, and has become the gathering place for the gold-diggers, miners and prospectors of upper Broadway.

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(Week of March 29th in Parenthesis)

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BROOKLYN: BUSHWICK—LaToy's Models (N. Y. Royal); Ryan & Ryan; Mollie Fuller Co.; Geo. Price (N. Y. Royal); V. Suratt & Co. (Bos., Keith); Anger & Packer; Marg. Young (Prov., Keith); Enos Frazer. ORPHEUM—Dale & Burch; Griff; Bessie Clayton & Co. (Phil., Keith); Wright & Dietrich (N. Y. Royal); Leon Errol & Co. (N. Y. Palace); Rae Samuels (N. Y., Al.).

BALTIMORE: MARYLAND—Zardo (Wash., Keith); Holmes & LeVere; 4 Janslys; Overseas Revue (Wash., Keith); 3 Daheis Sisters; Meanest Man in W. (N. Y., Al.); Harry Breen.

BOSTON: KEITH—Bert Errol (Prov., Keith); Eva Tangway (N. Y. Al.); Briscoe & Rauh; Rose & Moon (Prov., Keith); Jed Dooley; Wm. Gaxton & Co.; The Patricks; J. & B. Morgan.

BUFFALO: SHEA—Sampsel & Leon; Dave Harris; Sybil Vane; Chas. Henry's Pets; Fall Eve; Harry Holman Co.; Only Girl. (All to Toronto, Shea.)

CALGARY: ORPHEUM—1st half: Mme. Olga Petrova; Gene Greene; Brent Hayes; Samsted & Marion; Ethel Clifton Co. (Same bill plays Victoria second half.)

CHICAGO: MAJESTIC—Ford, Sis & Badd; Johnny Ford & Girls; Billy McDermott; Dainty Marie; Walter Weems; Mrs. Wellington's Su; Follis Sisters; The Duttons. PALACE—Trip to Hitland; Owen McGivency; Bert Hanlon; Jack Osterman; Howard's Ponies; F. & O. Walters. STATE LAKE—Stella Mayhew; Jas. J. Morton; Stevens & Rollister; Burt & Rose-dale; Watts & Hawley; William Cutty; Leach Wallen 3.

CINCINNATI: KEITH—Santos & Hayes (Indp., Keith); Diani & Ribini (Indp., Keith); A. Friedland & Co. (Indp., Keith); Wilson Bros. (Youngn., Hip.); A Modern Mirage (Indp., Keith).

CLEVELAND: KEITH—2 Jesters (Pitts., Davis); Maletta Bonconi (Tol., Keith); Dugan & Raymond (Youngs., Hip.); Rooney & Bent Co. (Cleve., Keith).

COLUMBUS: KEITH—Lady Tsen Mei (Cleve., Keith); Ben Bernie (Pitts., Davis); Ragged Edge; The Bryants (Dayt., Keith); Nathan Bros.; Hendricks & St.; Rockwell & Fox.

DAYTON: KEITH—Espe & Dutton (Pitts., Davis); Lew Dockstader; J. R. Johnson; Rose Coghlan & Co.; Regay Lorraine; Donald Sisters; (Colum., Keith); Daisy Nellis (Colum., Keith).

DENVER: ORPHEUM—Kenny & Hollys; Chas. Grapewin Co.; Bert Fitzgibbon; Bradley & Ardine; Duffy & Caldwell; Lucille & Cockie; Pisano Co.

DES MOINES: ORPHEUM—McRae & Clegg; Pietro; Travers & Douglas; Bernard & Duffy; Marmein, Sis & Schooler; Lew Brice Co.; 4 Readings.

DETROIT: TEMPLE—Rae E. Ball Co.; Leona LaMar; Smith & Austin; Bert Howard; Texas & Walker; Al. Farrell Co.; Geo. Jessell; Emil & Willy. (All to Rochester Temple.)

DULUTH: ORPHEUM—Jordan Girls; Stuart Barnes; "Clashes"; Al. & F. Stedman; Nestor & Vincent.

ERIE: COLONIAL—4 Gardeners.

GRAND RAPIDS: EMPRESS—Columbia & Cic. (Tol., Keith); Singers Midgets; Fallon & Brown.

HAMILTON: KEITH—Her-man & Shirley; Jean Chase & Co.; Grenadier Girls (Erie, Colo.); Margaret Ford; Reno.

INDIANAPOLIS: KEITH—C. Coleman (Youngn., Tip.); The Belleclaire Bros.; H. Shone & Co. (Grand Rap., Emp.); Ed. Marshall (Bklyn., Bush.); Mable McCane Co. (Cincin., Keith).

KANSAS CITY: ORPHEUM—Roth Budd; Mason & Keeler Co.; Lyons & Yosco; Beth Berri Co.; 4 Mortons.

LINCOLN: ORPHEUM—Lincoln; Rainbow Cocktail; Josephine & Henning; Sam Hearn; Edith Clifford; Hickey Bros.; Ford & Urma; Issikawa Bros.

LOWELL: KEITH—Dalton & Craig (Port., Keith); Hunting & Frances (Port., Keith); P. George; Jack Inglis (Port., Keith); Bert Earl & Girls; Lapine & Emery (Port., Keith); C. Kremka Bros.

LOS ANGELES: ORPHEUM—Morgan Dancers; Ryan & Orlob; Harry Jolson; Maria Lo; Kinney & Corinne; Bruce Duffet Co.; Kennedy & Nelson; For Pitty's Sake.

LOUISVILLE: MARY ANDERSON—Ruth Royce (Cincin., Keith); Sully & Houghton (Cincin., Keith); T. & K. O'Meara; S. Liebert & Co. (Cincin., Keith); Al Raymond (Dayt., Keith); Geo. McFarland (Cincin., Keith).

MEMPHIS: ORPHEUM—Lambert & Ball; Winston's Water Lions; Jean Adair & Co.; Giuran & Marguerite; Herbert's Dogs.

MILWAUKEE: MAJESTIC—Howard & Clarke Rev.; Marie & M. MacFarland; Grace De Mar; Hugh Herbert & Co. PALACE—Bert Baker & Co.; Joe Laurie; The Hursleys; 3 Moran Sisters.

MINNEAPOLIS: ORPHEUM—Vie Quinn & Co.; Claire Forbes; Eva Taylor Co.; Marshall Montgomery; Lachmann Sisters; Milt Collins.

MONTREAL: PRINCESS—Henri Scott; McWalters & Ty.; Jason & Haig (Hamil., Keith); L. G. Seymour; Kronins Merry Men (Hamil., Keith).

NEW ORLEANS: ORPHEUM—Dresser & Gardner; Harmon & Washburn; Paul Decker & Co.; Kharum; Clinton & Clinton.

MARRIED

Mary Cross Sheridan to Alfred Doward Matthews, non-professional, at the Registry, Stratford-on-Avon, Warwickshire, England, Feb. 7th.

OAKLAND: ORPHEUM—Emma Carus Co.; Le Maire Hays Co.; Harry Rose; Nan Gray; Leo Zarrell Co.; Mower & Avery; Baraban & Grohs.

OMAHA: ORPHEUM—Steele & Winslow; Una Clayton Co.; Fay Courtney; Extra Dry; Stone & Hayes; Prevost & Goulet; Bob Hall.

PHILADELPHIA: KEITH—Alice Hamilton (Balt., Mary.); Geo. Kelly & Co. (Prov., Keith); J. C. Nugent (Balt., Mary.); Potter & Hartwell; Blossom Seeley Co. (Balt., Mary.); Tarzan (Buf., Shea); Delano & Pike; Miller & Bradford; Keegan & Edwards (Bklyn., Bush.).

PITTSBURG: DAVIS—Quixy Four (Grand Rap., Emp.); Elida Forriss (Syr., Temple); Kramer & Boyle; Nonette (Colum., Keith); Helen Keller.

PORTLAND: KEITH—Grey & Byron (Lowell, Keith); Fixing the Furnace; Leon Varvara (N. Y., Al.); Marco Twins (Bos., Keith); DuFor Boys (Lowell, Keith); Austin & Allen (Lowell, Keith).

PORTLAND: ORPHEUM—Marx Bros. & Co.; Mahoney & Auburn; Alexander Kids; Basil Lynn & Howland; O'Donnell & Blair; Lucas & Inez; Ben K. Benny.

PROVIDENCE: KEITH—Billy Glason (Lowell, Keith); Elinore & Will. (Bos., Keith); Tozart (Lowell, Keith); Mijares; C. & M. Dunbar; Melnotte & Leed; Marletta's & Mann; Reckless Eve.

ROCHESTER: TEMPLE—Dotson; Olsen & Johnson (Bos., Keith); Grace Huff & Co.; Hallen & Hunter; Page, Hack & Mack; Ara Sisters (Prov., Keith); Ciccolini (Balt., Mary.); F. Conrey Co.

ST. LOUIS: ORPHEUM—Jazzland Nav. Oct.; Imhoff Conn & Corinne; Ernest Evans Co.; Muriel Window; Norwood & Hall; Joe Towle; Van Cellos. **RIALTO**—Rothwell Browne & Girls; Morgan & Gates; The Rozellas; Norwood & Hall; The Stanleys.

ST. PAUL: ORPHEUM—Gus Edwards Co.; Barber & Jackson; Faster Gabriel Co.; Clara Morton; Bensee & Baird; Roy & Arthur.

SACRAMENTO: ORPHEUM—1st half: Henry Santry & Band; Lightners & Alexander; Ames & Winthrop; Ed. Morton; Marino & Moley; Jack Kennedy Co.; Mlle. Rhea Co. (Same bill plays Fresno 2d half.)

SALT LAKE CITY: ORPHEUM—Little Cottage; Bessie Rempel Co.; Elsa Ruegger Co.; Harry Cooper Marconi & Fitzgibbon; Burns & Frabito; Van & Bell.

SEATTLE: ORPHEUM—Myers & Noon Co.; Montgomery & Allen; John B. Hymer Co.; Ashley & Dietrich; Choy Ling Hee Trpe; Nitta Jo; La Mont Trio.

SAN FRANCISCO: ORPHEUM—Billy Shaw's Rev.; Phil Baker; Bostock's Rid. Sch.; Byrnes & Gehan; Libby & Nelson; Avey & O'Neil; Hughes Duo; Wm. Rock & Girls; Sarah Padden Co.

SYRACUSE: TEMPLE—Lyd. McMillan Co.; M. S. Glee Club; Mr. & Mrs. J. Barry; Dillon & Parker; Sis. 3 Lordons; Warren Girls.

TOLEDO: KEITH—Creole Fash. Pl. (Grand Rap., Emp.); Dorothy Brenner (Dayt., Keith); Vic. Moore & Co. (Youngn., Hip.); Swor Bros. (Colum., Keith); C. Y. Corson Oct. (Buf., Shea); Buzzell & Parker (Dayt., Keith); Chas. Irwin.

TORONTO: SHEA—Allan Rogers; Spencer & Williams; Raymond & Schram; K. Benedict & Co.; Barlette; Gautier's Brick; W. Cross & Co.; Kennedy & Rooney.

VANCOUVER: ORPHEUM—Rita Mario Orch.; "And Son"; Sandy Shaw; Mirano Bros.; Shelton Brooks Co.; Wilbur Mack Co.; Chas. Howard Co.

WASHINGTON: KEITH—Wheeler 3; Thomas E. Shea; Mme. Trentini (N. Y., Pal.); Harry Hines (Balt., Mary.); Vadi & Gygi (Bklyn., Orph.); Amoros Sis.; Tom Lewis.

WILMINGTON: GARRICK—Ryan & Healy; John Neff; Wilkens; Corinne Arbuckle; 6 Little Maids; J. & E. Mitchell; S. Miller Kent & Co.

WINNIPEG: ORPHEUM—"Ye Song Shop"; Mary Marble Co.; Cooper & Ricardo; Jerome & Newell; Frank Wilson.

YOUNGSTOWN: HIPPODROME—Royal Gascognes (Cleve., Keith); Patrivola; \$5,000 a Year (Syr., Temp.); Crawford & Brod. (Tole., Keith); Jas. Hussey Co.; Kartelli; Whiting & Burt; Bartrom & Saxton.

First Social Evening

On Thursday evening, March 18th, the Dramatic Art Society, Alfred E. Henderson, President, will have its First Social Evening at the Hotel Astor. The subject of the evening will be "The Modern Quiet Method of Handling Dramatic Situations," when Rita Weiman, author of "The Acquittal," will be the principal speaker. Alice Mertens, contralto, will render a group of solos with Raymond Vickers. Alfred E. Henderson will read "A Well Remembered Voice," by James M. Barrie. Guest cards may be obtained from the Secretary, 1140 Aeolian Hall.

New Play in Milwaukee

A brand new Irish play called "Rose of Killarney," by Ralph T. Kettering, had its stock premier at the Shubert Theater, Milwaukee, Monday night, March 15. It is an Irish ballad play. The principal song takes the play's title and has words by Kettering and melody by W. R. Williams. James Blain plays the leading rôle. Others in the cast are: Evelyn Watson, Alice Mason, Oscar O'Shea, Esther Evans, Jerome Renner, Earl Jamison and Blosser Jennings.

Theater Assembly Luncheon

The Theater Assembly, Mrs. J. Christopher Marks, President, is completing arrangements for the Annual Luncheon and Theater Assembly Follies of 1920, which will be held on Saturday, April 24th, 1920, at the Hotel Astor at twelve o'clock. This will be the largest luncheon given by any woman's club, 1800 covers having already been sold.

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APRIL NUMBER

George Jean Nathan is the most independent and impartial dramatic critic in America.

VAUDEVILLE IN MANY CITIES

BUFFALO: SHEA'S—Ten popular song writers in "A Trip to Hitland," furnished songs a la carte both with and without jazz dressing. The writers include Vincent; Siegel; Grossman; Baskette; Prisch; Ehrlich; Jones; Donaldson; Flatow and Brown. Hugh Herbert and Co. introduced a clever talking skit, "Mind Your Business." Moran and Wiser again presented their humorous act, "Hat Shop"; William Newell and Elsa Most, song and dance act, was entertaining but nothing unusual. Two big hits were Tom Smith and Ralph Austin, who keep their audience, convulsed, and Rae Eleanor Ball and her brother presented a most pleasing musical number. The Hedley trio, acrobats and Sylvia Loyal and Co. with their pigeons and dog filled in bill.

CINCINNATI: KEITH'S—It is a bill somewhat above the ordinary this week. The headline act is "Dream Stars," an effective musical revue of old favorites in an operatic way. A quartet of pretty girls who can sing, act and dance, adds to the effectiveness of the production. The Musical Johnsons get a lot of applause with their clever work on the xylophones. Ben Bernie has a droll monologue in which a violin plays an important part. Arch Hendricks and George Stone make a hit in their "Come on Home" stunt. Alice Degarmo opens the bill with a trapeze act that takes well, and Herbert and Dare close with some athletic stunts. Goldenburg.

CLEVELAND: KEITH'S—Elizabeth Brice, with William Morrisey and a company twenty strong offered an hour's entertainment as the headline attraction in a condensed version of "Overseas Revue." George Whiting and Sadie Burt were also featured in their dainty song cameo, a melange of old and new melodies. Ota Gygi, violinist, and Marion Vadi, dancer, offered a classy act. Other numbers that went to make up one of the strongest bills of the season were the Swor Brothers, delineators of the old plantation negroes; Crawford and Broderick, versatile comedians; Jack MacBride and Marion Day in a sketch, "The Meanest Man in the World"; Wilbur, Sweatman and Co. Loeb.

LONDON, CAN.: GRAND OPERA HOUSE: Frank Jerome; Otto and Sheridan; Skipper, Kennedy and Reeves; The Rials and a sketch "Look Pleasant," 9-11; Walsh Sisters, 12. **LOEWS**—The Wyoming Trio; McLaughlin and Evans; Arthur DeVoy and Co.; The Musical Waylands and Joe Taylor and May Francis, 9-11. Stanley; The Bennett Twins; Pearl Abbott and Co.; Grey and Klumker, and The Girls of the Altitude, 12-14. Capacity business continues. Webbe.

MONTREAL: PRINCESS—"Kiss Me," a tabloid musical comedy, fairly clever, is presented as headliner. Margaret Ford, with a voice of peculiar range, pleased. Miss Briscoe and Al Rauch were amusing. M. Felix does a thrilling act on the trapeze. The Four Orntons have an unique wire act. Jean Chase and company in "Peggy's Wedding Night," were unable to appear at the Monday matinee, being delayed by the snowstorm, but for the balance of the week gave satisfaction. Tremayne.

NEW ORLEANS: ORPHEUM—Sybil Vane, the wonderful 90 pounds of voice, has been making the hit of her life. She has a beau-

tiful voice. Walter Weems is good. "The Man Hunt," one of the best sketches seen here in a long while, and well acted, holds the audience amused. John Ford and his five merry girls dances his way in public favor. Hayden and Eccelle and Robbie Gordone complete the bill. Llambias.

PHILADELPHIA: KEITH'S—(Week of March 15): The Mosconi Brothers assisted by two younger brothers, a pretty sister, and their father, offered an acrobatic dancing act which stopped the show. The dancing of the two men to "Dardanella" was excellent. Rae Samuels with the pretty blonde, Miss Walker, at the piano, put over a bunch of songs. She opened with "Worth While Waiting For." Then used "How Do They Fall for Those Guys?" a Cleopatra-version of the "Vamp." "By Jingo" was her biggest hit. "I'm Wild About Moonshine" went well. Joe Morris and Flo Campbell got lots of laughs with their comedy patter. Miss Campbell sang Berlin's "When My Baby Smiles." "Old Enough to Know Better," and "I'll See You in Cuba." Rose Coghlan's condensed version of "Forget-Me-Not" was old-style melodrama with a vengeance. But Miss Coghlan held the attention of the audience, though we wondered what it would have been without her. Harry and Denis Du-For showed considerable skill in some very rapid dance steps. Eric Zardo, pianist, played a medley of operatic airs, and the Rachmaninoff Prelude. There was too much "stunt" playing, but it got by with the majority. Jed Dooley offered some snappy remarks while swinging ropes a la Will Rogers. The Wheeler Trio opened with acrobatic work, and Little Elly closed with excellent juggling. Conn.

SAN FRANCISCO: ORPHEUM has seven newcomers this week and Ed. Morton went big with his new line of popular songs. The Lightner Sisters and Newton Alexander were held over. Mlle Rhea in her dancing numbers was enjoyed, likewise, Van & Belle, Jack Kennedy & Co., Emma Carus is back with new material. Ames & Winthrop and Henry Santrey and his ten syncopated musicians. Barnett.

SEATTLE: MOORE—Orpheum Circuit—Sarah Padden, assisted by three capable players presented "Betty Behave," a little comedy of love and laughter. Billie Shaw, in a dance drama, is another featured attraction. This graceful dancer is assisted by a clever male dancer and a saxophone player. Phil Baker is primarily a comedian and also an accordionist. His act is novel and entertaining. Bostock's Riding School features five circus riders. Byrnes and Gehan, in new and old songs, have a delightful musical offering. Arey and O'Neil have a comedy black face number. Libby and Nilsson are tricksters on bicycles with fun mixed among the thrills. Mendell.

TORONTO: SHEA'S—Grace Nelson, the prima donna, in pleasing songs, is far the best number on the bill, which is a trifle disappointing. Bert Errol did not come; sickness no doubt. Mr. Herman, a wonderful contortionist, is a hit, and Foley and La Ture are very tuneful, especially the lady, who is very sweet. George Kelly in "The Flattering Word" does some very finished acting, and George Jessell pleases with his bright nonsense. Dantree.

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